

SADO

skin
seeks
cream

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Spring 2005

Supplement of

Umelec

magazine

www.umelec.org

vis-a-vis
Lucia

dab on
the prettiest
plasmatic pictures

RESURRECT
YOUR SKIN!

get the depilated

GLOW

the smoothness on which
tears of emotion slide

traps
of truth
and illusion

you master them yourself

Catherine:

you'll see that I'm ready
to bear everything

have
11 the

deceptive
pains
removed

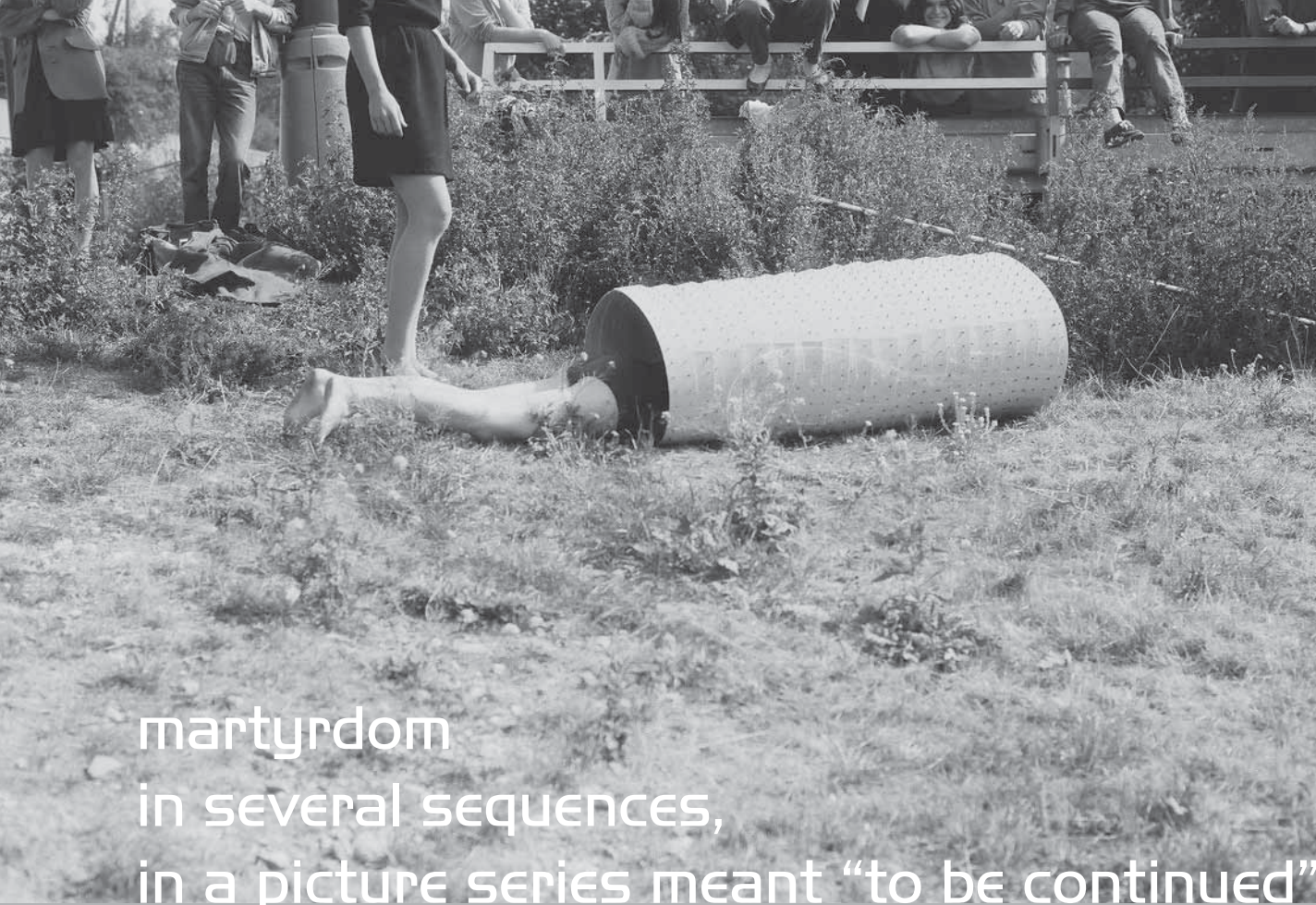
SKIN IS DEEPEST

I am exceptionally sensitive – **APPLY!**

ISSN 1336-6319



5 1



martyrium v niekoľkých sekvenciách, v obrazovom senáli na pokračovanie

martyrdom
in several sequences,
in a picture series meant “to be continued”

EVEN a t t h e b e g i n n i n g



Češte v začiatkoch na vlastnej koži pocíti „šipy“ svätého sebastiánovské, keď podstúpi akčnú tortúru skotúľania sa z kopca vo valci s pichľavým borovicovým ihličím vo vnútri telesa (Martyrium, 1992).

she feels St. Sebastian's “arrows” on her skin, when she undergoes the
torturing action of rolling down a hill in a barrel full of pine needles
(M a r t y r d o m 1 9 9 2)



light f i e l d s

LUMINIA, 1997, lighting project for Synagogue, Jan Koniarik Gallery in Trnava, Slovakia

free
dancing in
the sophisticated
choreography of
the picture field

the territory
of the body

only part
by part

important is the dissolution of the traditional
association of a picture with the wall

IN THIS REGARD an individual painting is assigned
to a greater meaningful and physical whole, it becomes
part of the “construction set”
of a picture.

SVĚTÍ NATVRDO, 2000, instalácia obrazov v Moravskéj galérii, Brno

dôležité je rozviazanie tradičného spojenia medzi obrazom a stenou VTEDY sa jednotlivá maľba začleňuje do väčšieho významového aj hmotného celku, stáva sa dielcom obrazovej stavby

HARD-BOILED SAINTS, 2000, installation of paintings in Moravian Gallery in Brno, Czech Republic

editorial

**I AM HAPPY THAT WE ARE
ABLE TO BRING YOU THE
BRAND-NEW magazine SADO.**

It does not aim to push any other magazine out of the market. But I feel sure it will find its place in that great yawning gap between the dozens of women magazines in their vast diversity and the professional journals devoted to the secrets of contemporary artists.

How did the idea of SADO originate? When the millennium began I was wandering in the streets of Paris, sprinkled as they are with galleries. I could never again hope to find that inspiring tiny books-and-mags store where I furtively leafed through pages, actually touching different worlds. And ... I yearned to be discovered myself.

Specialists in this unknown and unnamed discipline are familiar with many similar newsagents' hideouts. It is here that people, in variable clusters and standing up straight, platonically confess to a shy love of the printed word. We all know that from time to time they cannot resist. Ignoring their previous fears of excessive self-revelation, they are not in the end prepared to spend such an evening on their familiar sofa alone.

A magazine, like an exhibition, is a presentation. You have now entered a magazine exhibition. In this Spring issue, subtitled "Skin Seeks Cream" you can browse among the yellow pictures of saints. You will come upon photographs of art-lovers, esteemed models and well-known artists. Coloured windows cast their hues on the pages, as do the healthily contrasting opinions of a few of the initiated ones. In the next issue, coming in autumn, you will find a detailed map of the pink flesh of the body.

W e l c o m e !

contents

14 SAINTS

yellow and long according to the concise corporal dictionary

20 AN UNREWARDING MISSION

where B.SKID reveals how close honey is to poison

34 SPACE

every time different – hard-boiled and with the dimension S of the yellow soul

54 ON THE TOWN

live from opening to opening

58 BETWEEN PAINTING AND PHOTOGRAPHY

in search of Dorota by ZORA RUSINOVÁ

62 UV LIGHT

brings out more playful depths



70



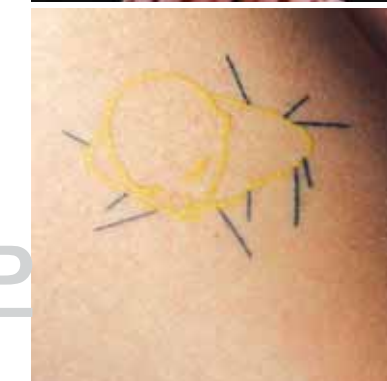
78



86



80



92

70 LUMINIA

lighting odyssey in Trnava Synagogue

78 MARTYRDOM

spiked-action beginnings

80 NOT HESITANCY OR DEFENCELESSNESS

over a glass of Holy Water – poured by LUCIA LENDELOVÁ

86 ALBUM DE PARIS

presenting the living trophies of a gallery safari

92 LA BIENNALE DI VENEZIA

resulting in a group tattoo

94 THE SAINTS GO MARCHING ON

as observes JIŘÍ OLIČ



94

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Next page: WINGLESS, 1999, spatial installation of paintings (49 paintings of the saints), Museum of Arts, Žilina, Slovakia





SAINTS



SAINT DENIS (head), patron saint of Paris, beheaded c. 285 in Paris

SAINT ZOE (hair), hanged from a tree by her hair, c. 300 in Roma



SAINT LUCY (eyes), patron saint of sight and light, beheaded in 304 in Sicily



SAINT JOAN OF ARC (ear), heard inner voices calling on her to save France, patron saint of the wireless telegraph, burnt in 431 in Rouen



SAINT SABAS (fingers), hanged from a fig tree by his fingers

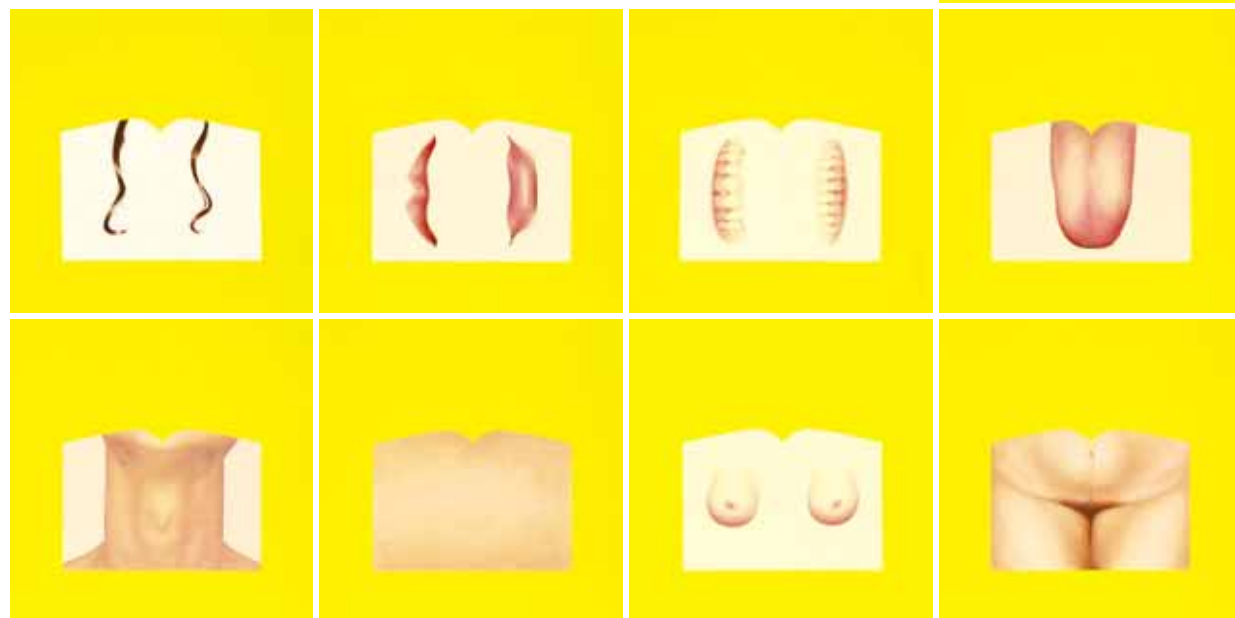
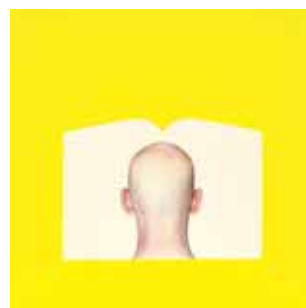


SAINT EBBA (nose), Scottish abbess of royal origin, she cut off her nose to escape her enemy, martyred c. 680

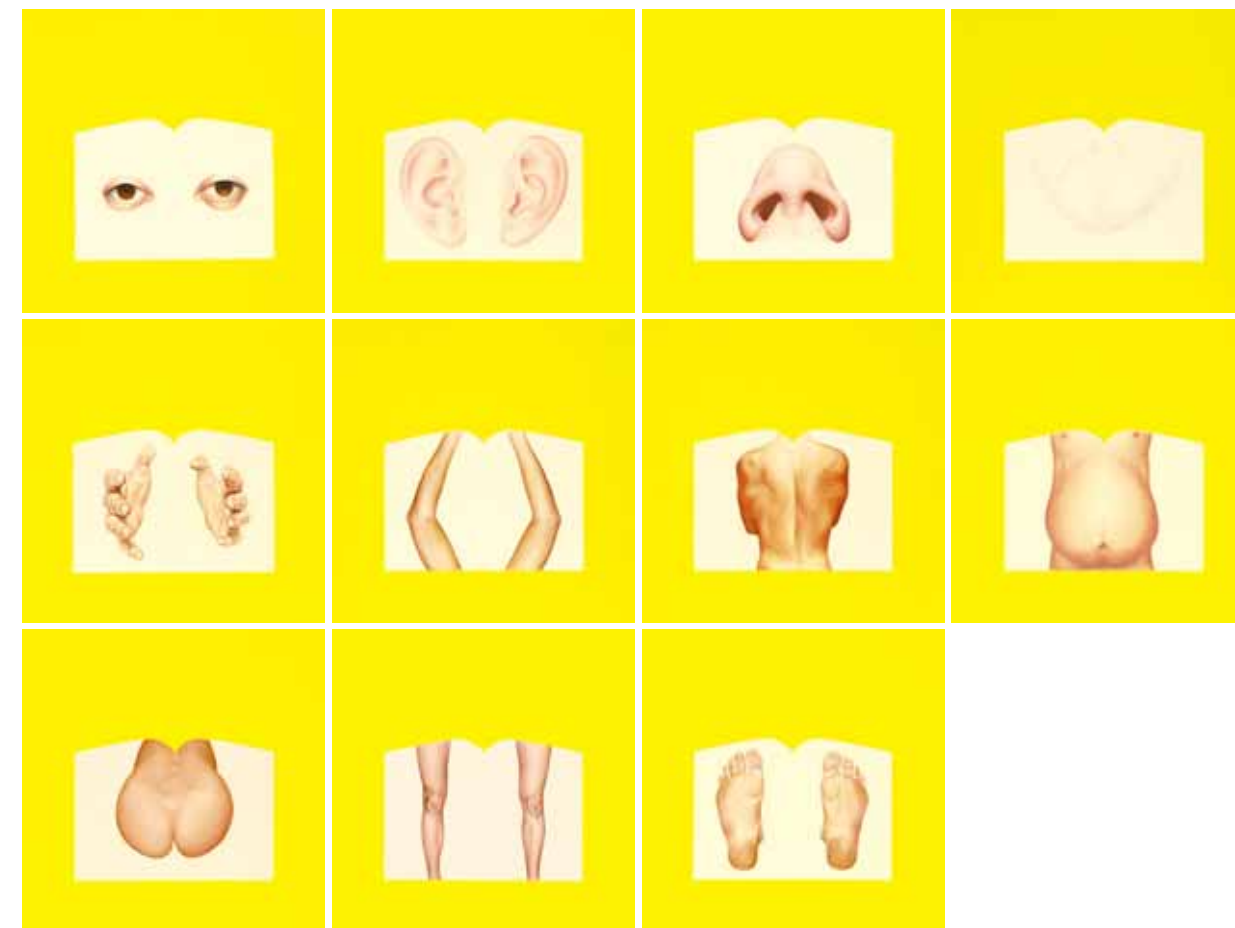


CONCISE CORPORAL DICTIONARY OF THE SAINTS 1996-2000

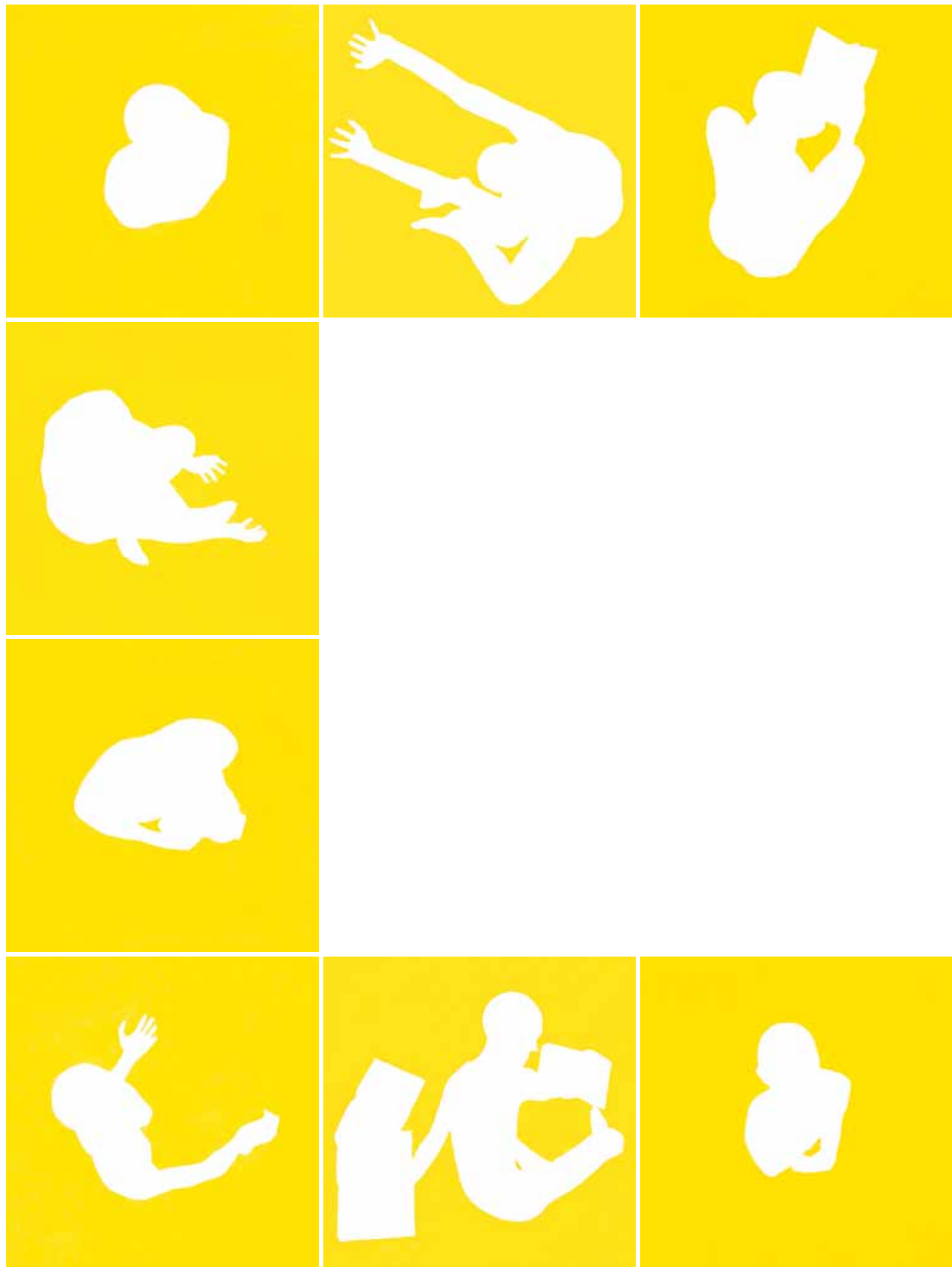
collection of 20 paintings, 55x55 cm, acrylic on canvas



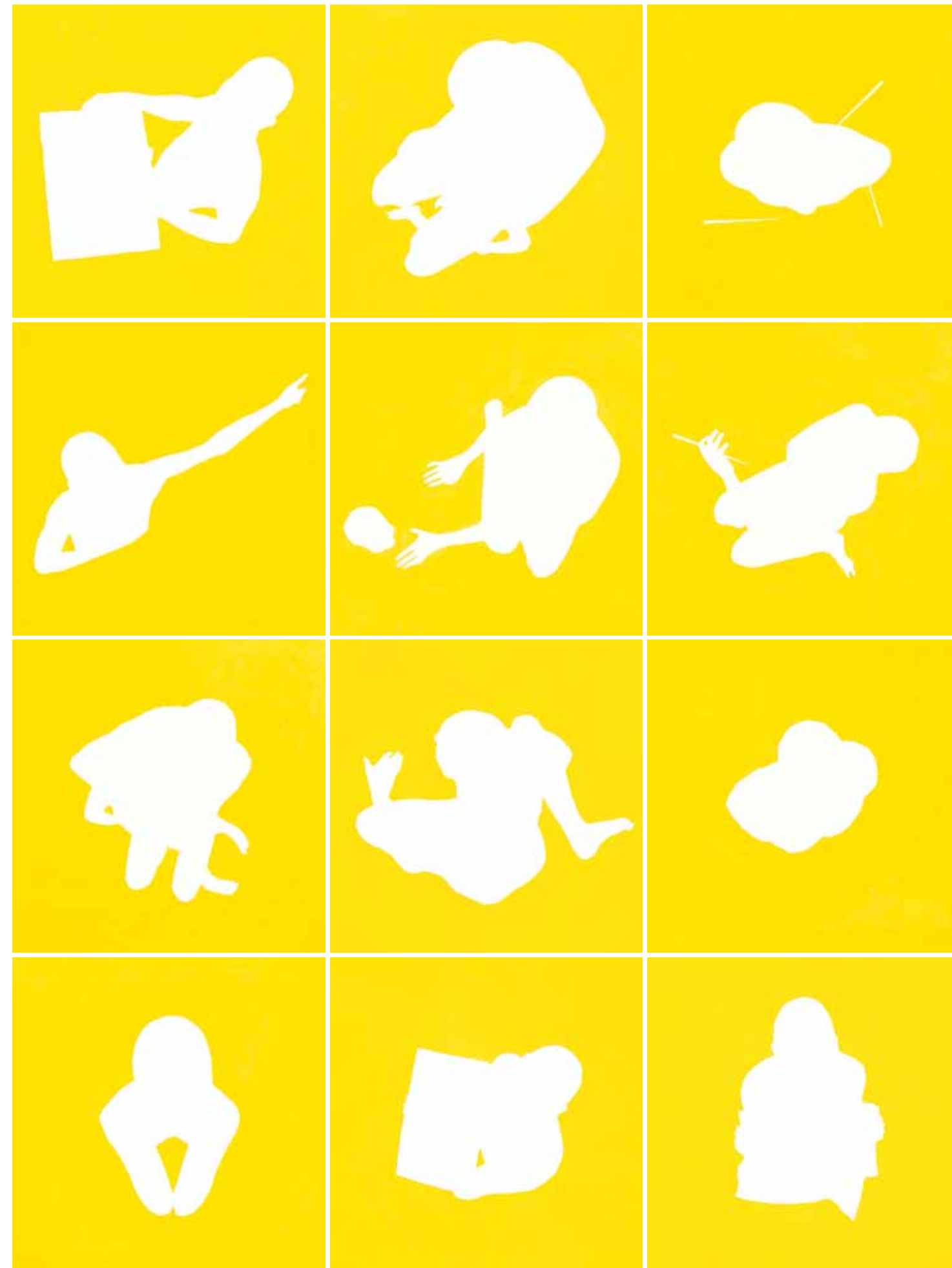
St. **DENIS** (head)
St. **ZOE** (hair), St. **JOHN OF GOLDEN LIPS** (lips), St. **APOLLONIA** (teeth), St. **JOHN OF NEPOMUK** (longue)
St. **BLAISE** (neck), St. **BARTHOLOMEW** (skin), St. **AGHATA** (breast), St. **EUPHORINE** (sex)



St. **LUCY** (eyes), St. **JOAN OF ARC** (ear), St. **EBBA** (nose), St. **PHILA** (moustache)
St. **SABAS** (fingers), St. **MARTHA** (arms), St. **THOMAS** (back), St. **ERASMUS** (stomach)
St. **PETRONILLA** (buttocks), St. **ROCH** (legs), St. **CHRISTOPHER** (foot)



1 2 3 1. St. AGATHA, 2. St. ANTONY, 3. St. AUGUSTINE, 4. St. BRIGID, 5. St. DENIS, 6. St. FRANCIS OF ASSISI, 7. St. JEROME
4 8. St. JOHN THE BAPTIST, 2002, 25x25 cm, acrylic on canvas
5
6 7 8



9 10 11 9. St. JOHN OF THE CROSS, 10. MADONNA, 11. St. SEBASTIAN, 12. St. JOAN OF ARC, 13. St. MARY MAGDALENE
12 13 14 14. St. TERESA OF AVILA, 15. St. JOSEPH, 16. St. PATRICK, 17. St. STEPHEN, 18. St. LUCY, St. PETER
15 16 17 20. St. VERONICA, 2002, 25x25 cm, acrylic on canvas
18 19 20

AN UNREWARDING MISSION

by b.skid

Depiction of the body is an unrewarding mission, honey is too close to poison, and not only on the tongue

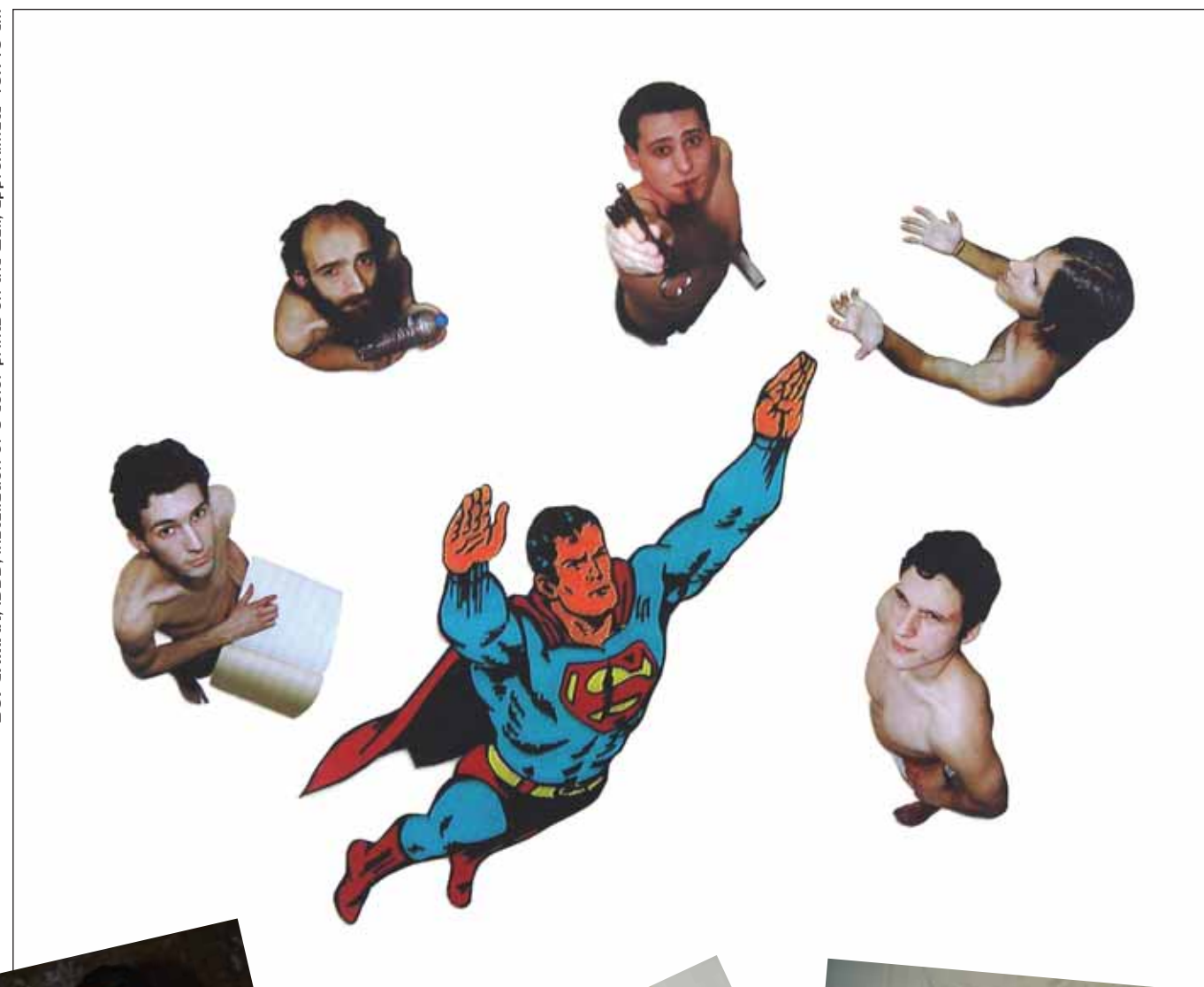


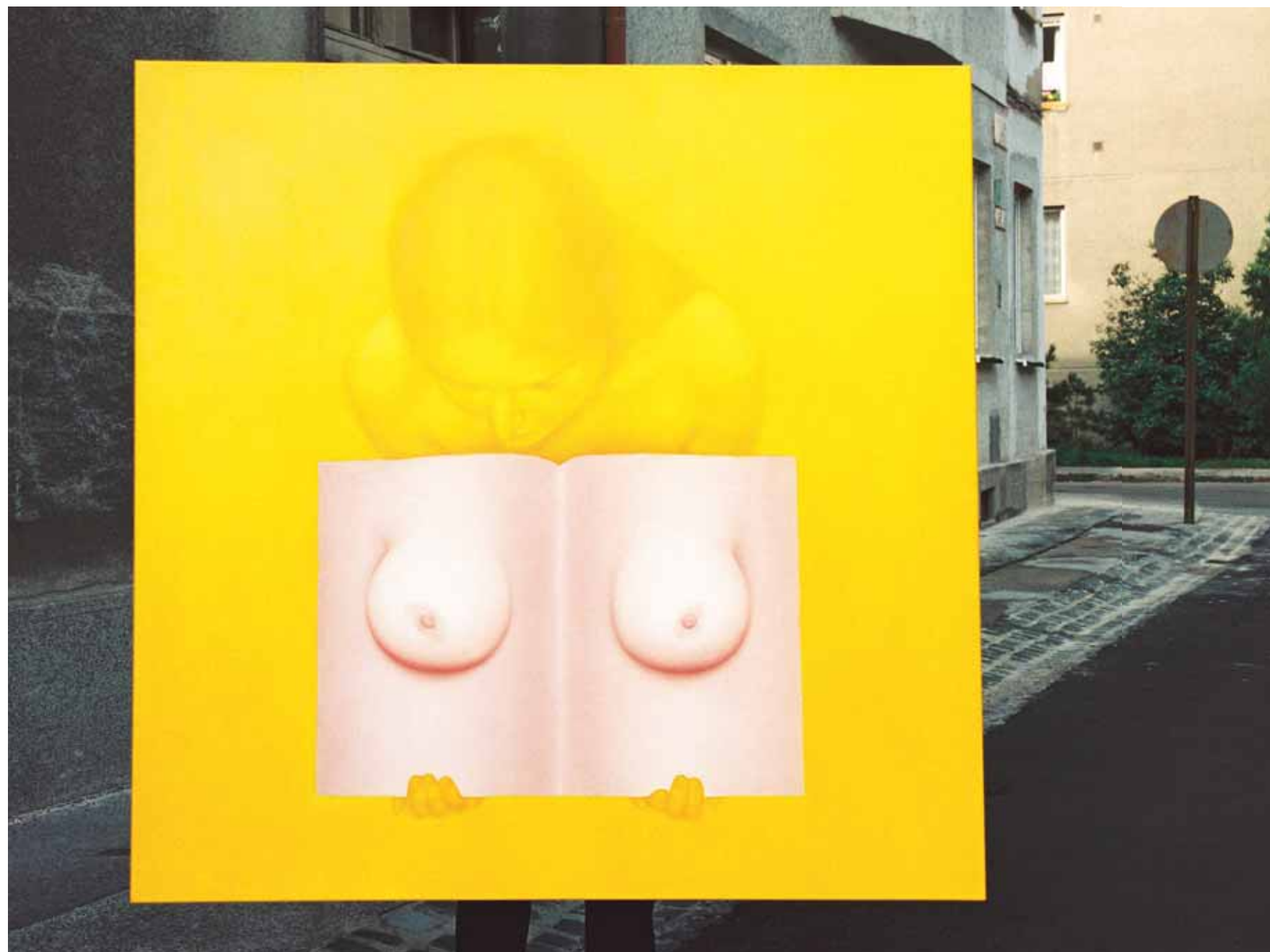
SADOVSKÁ IS stigmatised by the body, immersed in its depths and surfaces. She is smitten, affected by and mad about the body at the same time. Cartography and hagiography of the body – that is her iconic burnt mark. Anchored in the innocent garden of virginal beauty and purity, she herself contains these indications – floriferous gardens where she picks the juicy fruit from the saddle (SAD-OVská) full of sadistic narratives (SADO-vská) in a slightly sad manner (SAD-Ovská). It is her apple of discord picked from the sad-dle.

It IS NOT traditional depiction of a nude or sinful nudity (nudatis naturalis), but a spiritual image of a body, revealing virtue and purity (nudatis virtualis). Nudity as defence of innocence, divine Love, exposure of pure Truth ...



SUPERMAN, 1999, installation of 6 color prints on the wall, approximate 40x40 cm

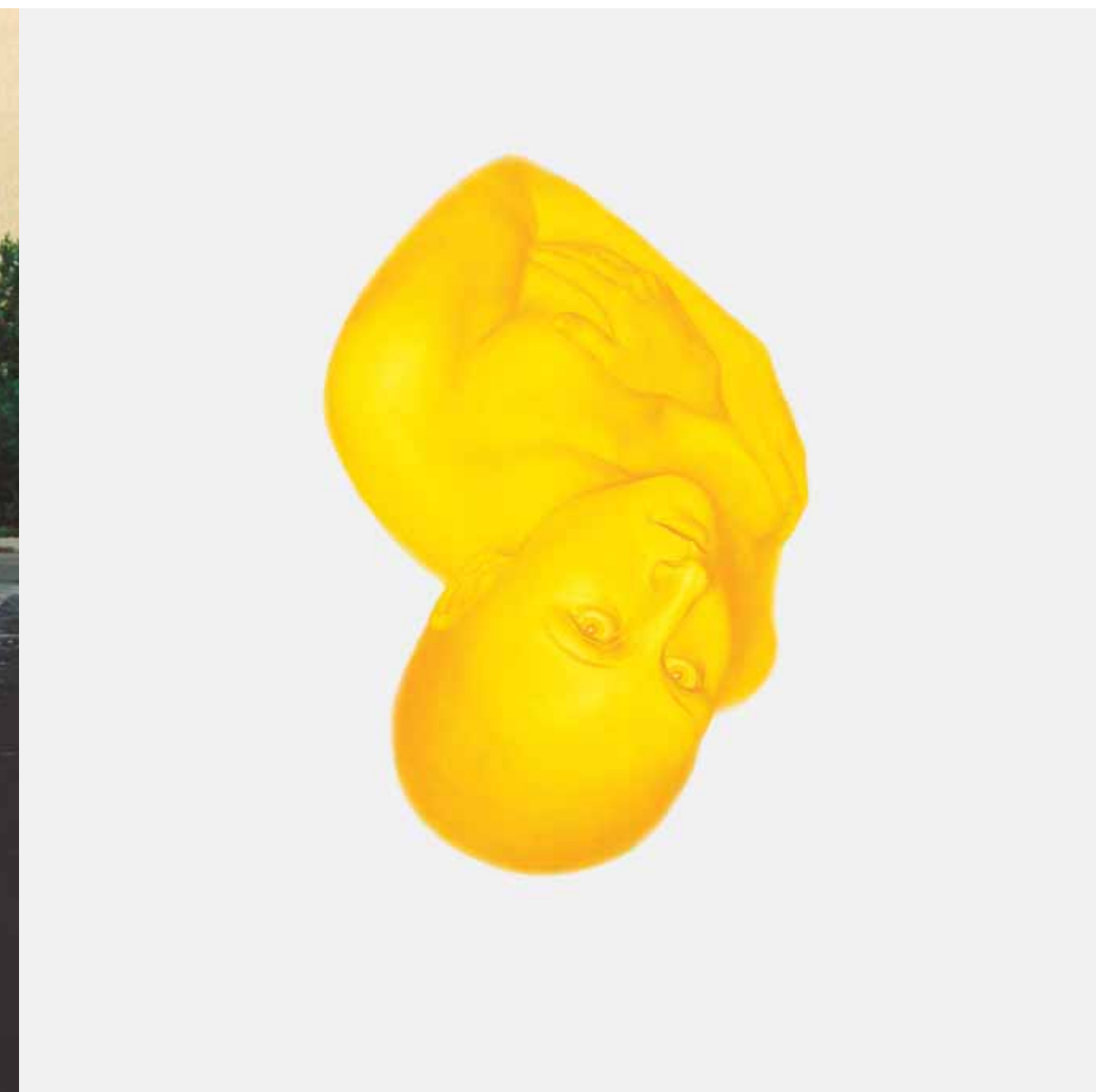




SAINT AGATHA, 2001, 150x150 cm, oil on canvas

While the author is settled in the world of painting, her figures do not represent ordinary mortals. They emerge from the homogeneous colourful surface with a somewhat foreign appearance, they seem lonely on the canvas or they just pass through it. Mysterious figures appear in different light bearing the characteristic neutrality of the body (in the acid sexist environment not only soap but the picture of a body also may have neutral PH). The figures are shot from the radical bird's eye view, so we can see only head and arms hanging head down like bats looking at us from their glowing dimension. They emerge from the ideal monochrome environment – from the vulnerable gold or white tonality.

Sadošková's research of the portrayal of the body may be divided into three basic areas: entire figure, selected detail and skin. The entire figures are depicted in foreshortened perspective, they emerge from the colourful background, they are above the background rather than in it. Restrained in expression and gestures, they metamorphose from picture to picture. Being androgynes, they resemble saints and angels. These form a special chapter, a distinct "Dimension S" (referring to Sadošková and her Saints). They link heaven and earth; they are messengers from another dimension where supernatural spirituality is brought near



SAINT AGATHA, 1999, 190x190 cm, acrylic on canvas

to a whiff of church dust. So non-passionate, modest, frigid. This is their no-bathing-suit promenade, their hit parade in the total silence of the colourful field. Peaceful and ethereal, stripped to the skin, they carry their signs of suffering, their attributes of being tortured, or they look up to the heavens with quiet challenge in their eyes. Permanently the same unique choir of the divine spheres in a golden glow. They are on their way...

ADAM AND EVE, 1999, 50x100 cm, acrylic on canvas



SAINT JOAN OF ARC, 2002, 100x100 cm, acrylic on canvas



St. **GEORGE**, 2003
100x100 cm, acrylic on canvas



St. **VERONICA**, 2004
100x100 cm, acrylic on canvas



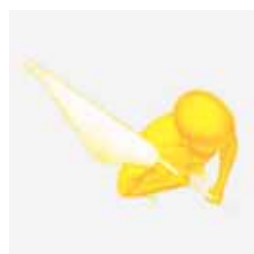
St. **MARY MAGDALENE**, 2000
100x100 cm, acrylic on canvas



St. **GEORGE**, 2004
100x100 cm, acrylic on canvas



St. **PETER**, 2002
100x100 cm, acrylic on canvas



St. **WENCESLAS**, 2004
100x100 cm, acrylic on canvas

At another level Sadovská focuses only on a part of a body, a detail, a selected fragment. She keeps discovering the territory of the body, but she maps it only part by part. She observes every part in several sequences, in a picture series meant “to be continued”. Thus she defines her pictography of the body. She selects one element, one detail – feet, hands, breast, head, and creates models, links of the chain in which she records the simple language of movements and gestures. It is the language of fine art recorded into corporeality, compressed “body language”. It concerns a register of signs, an essential visual alphabet, a clear language of gestures interpreted ambiguously. It involves their free dancing in the sophisticated choreography of the picture field. They already know us...

FROM THE EVENT TO THE SPACE

The author herself is present in the pictures. At the beginning she feels St. Sebastian's “arrows” on her skin, when she undergoes the torturing action of rolling down a hill in a barrel full of pine needles (Martyrdom, 1992).

Sadovská's events open the door to a different phenomenon of her thought – space. Even though we talk about painting or photography in terms of a 2D medium, in the case of Sadovská the third dimension is a strong partner, which becomes part of the artwork's structure. Therefore space is a strange patron; it significantly supports the setting, but it also may fulfil the whole idea (Luminia, 1997). Though the author is anchored mainly in the field of the hanging picture, its strict boundaries are often exceeded by the presentation of artworks in the space. What is important is the dissolution of the traditional association of a picture with the wall, the permanent dependence of a picture on a stable support, by hanging the work away from the wall, by installing it in a group or unified installation. This involves searching for an association of picture autonomy with series discipline, classifying it in a new text of pictorial narrative. In this regard an individual painting is assigned to a greater meaningful and physical whole, it becomes part of the “construction set” of a picture. But is the meaning of the artwork not changed in the alien environment? How is the body of a picture perceived outside the parent environment?

CLUSTERS OF LIGHT AND A DISINTEGRATING “CUBE”

The light project titled Luminia (1997), designed for the synagogue in Trnava, is a site-specific work. Painting is reduced to colour, the radiance of three essential colours: yellow, blue and red, which penetrate as colourful light through three floors full of windows (two-way penetration – inwards during the day, outwards by night). The three colours were associated with three musical instruments: a violoncello, a clarinet and an accordion, and a composition was played at the opening of the project (composed by Daniel Matej). Metaphorically St. Lucia, a martyr, may be the patron of this penetration into space, St. Lucia – “full of light”, the patron of the blind, the glassmakers, penitent fallen women and infusion of light, colourful windows and “floating lights” on the date devoted to her.

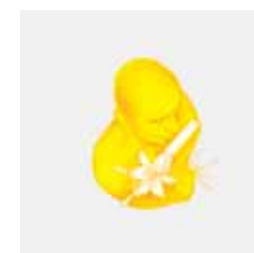
The series of pictures seeks its place in space (in particular the saints are sensitive to their place in the physical world). Firstly, the pictures are located one by one under the ceiling (Deus ex machina, Consortium Dijon 1999), then they cover the entire ceiling (Slovak Visual Arts Prize 1999, Jan Koniarik Gallery, Trnava 1999), and subsequently the entire ceiling and walls are covered (In the Yellow Box, Priestor Gallery, Bratislava 1999), or its analogy created as new space for pictures in the gallery space (Wingless, Museum of art, Žilina, 1999). Pictures can be arranged into two lines forming a two-sided corridor (Wen-



St. **JOSEPH**, 2002
100x100 cm, acrylic on canvas



St. **CATHERINE OF SIENA**, 2004
100x100 cm, acrylic on canvas



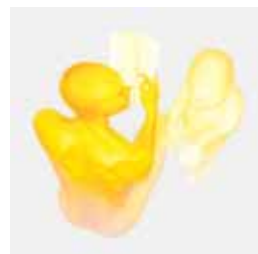
St. **CATHERINE OF SIENA**, 2005
100x100 cm, acrylic on canvas



MADONNA, 2000
100x100 cm, acrylic on canvas

ceslas and the others, Gallery V. Spala, Prague, 2000), they may form an oblong triangular tunnel (Belltable Arts Centre, Limerick, Ireland 2002), or diagonally cut through and divide the exhibition space by pictures slanting at a 45° angle (Yellow Soul, South Tipperary Arts Centre Clonmel, Ireland 2002). Then come more complex installations and smart “eye-flypapers” where the spectator must hew his/her way to a picture: open cubes made of 5 pictures that may be viewed only from beneath (Dimension S, Vojtech Löffler Museum, Košice 2000), installation of a disintegrating “cube” of pictures (Municipal Gallery, Nitra 2002), pictures hanging closely one by one from the ceiling which prevent the viewer from seeing the entire surface of the picture (Hard-boiled Saints, Moravian Gallery, Brno 2000), up to the final moment of hiding the painting by turning it face-to-face to the wall and tele-presenting them only through video (Warm Ash, Municipal Gallery of Bratislava 2001).

A separate chapter includes the picture installations exposed to ultra violet light dematerializing the bodies of the saints, only their shining contours appearing as clusters of the light reflected in the picture. They are installed in the following ways: in the usual one by one manner (Femina-femini, Atheneum Dijon 1999), open cube (Dimension S, Vojtech Löffler Museum, Košice 2000), final remnants in the form of stardust, minifragments and tiny fractures scattered in space (Going for a Stroll, Eastslovak Gallery, Košice 2001 and Hard-boiled Saints, Moravian Gallery, Brno 2000; installation of 120 pictures, size 3.5 x 4.5 cm).



St. AUGUSTINE, 1999
190x190 cm, acrylic on canvas



St. AUGUSTINE, 2002
100x100 cm, acrylic on canvas



St. JEROME, 2005
100x100 cm, akryl na plátne



St. JOHN OF THE CROSS, 2002
100x100 cm, acrylic on canvas



St. JOHN OF THE CROSS, 2004
100x100 cm, acrylic on canvas

PICTURE GAME

In 1995 the author participated in the collective project named Billboart when she depicted St. Agatha with the attribute of breasts on the book and placed it on a billboard close to New Bridge in Bratislava, this represented the first substantial entry of saints into the public space, where the cult of a different sanctification of the body rules. For the exhibition in Venice she prepared tattoos of the popular St. Lucia and St. Sebastian, where suffering and physical pain (martyrs' virtues) are paradoxically associated with new beauty and trendy aesthetics (Slovak Art for Free Project, Slovak and Czech Pavilion, Venice Biennale 1999). She utilises acquired experience and sells T-shirts with their "portraits" on the breast – a favourite place for placing idols, in the National Gallery (Back to the Museum, Back to the Stars, Slovak National Gallery, Bratislava 2000).

In Albume de Paris she takes to playing a successful picture game, when she lets famous male and female artists present her works. Who would not want to be photographed with such people, to boast that s/he was in their vicinity? Instead of herself Sadovská offers them her works as "cuckoo eggs" – small implants to their natural environment. The artists strike elegant poses, presenting her new collection for the current season. Madame Orlan leisurely lies in front of the picture titled Two (acrylic on polytoile 1998), Ben Vautier holds on his head the picture of St. Dionysus' bald head (acrylic on canvas 1998), Tony Cragg clasps silent hands with pieces of parasite fingers, round shapes of Quaterfoil (photograph 1994) are held by the leaning Daniel Buren, and Roman Opalka makes emphatic gestures next to the picture of hugging stones. Other artists on the scene are Pierre & Gilles, Arman, Hermann Nitsch or Pierre Restany. It is an ensemble of stars, famous authors serving as racks for the pictures of a junior colleague; "big fish" caught in the small net of the author.

Alien artwork, alien artist – this is a huge "tourist's" catch of the author. Is the meaning of the artwork changed in someone else's hands? In particular in the hands of the sanctified?



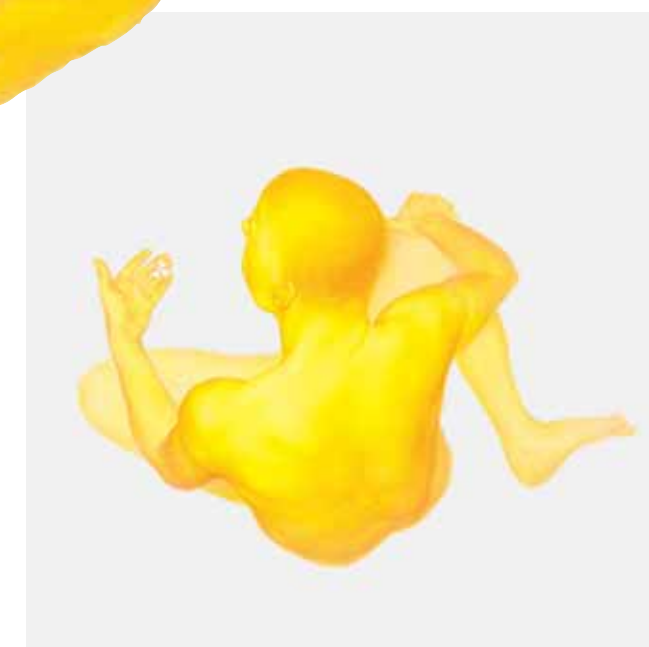
SAINT DENIS, 1999, 190x190 cm, acrylic on canvas



SAINT DENIS, 2002, 100x100 cm, acrylic on canvas



SAINT DENIS, 2003, 20x25 cm, acrylic on canvas



SAINT PATRICK, 2001, 100x100 cm, acrylic on canvas



SAINT PATRICK, 2005, 100x100 cm, acrylic on canvas



SAINT LUCY, 2005, 100x100 cm, acrylic on canvas



SAINT LUCY, 2004, 100x100 cm, acrylic on canvas



SAINT LUCY, 2005, 100x100 cm, acrylic on canvas



SAINT LUCY, 2005, 100x100 cm, acrylic on canvas



SAINT TERESA OF AVILA, 2002, 100x100 cm, acrylic on canvas



SAINT TERESA OF AVILA, 1999
20x30 cm, acrylic on canvas



SAINT MARY MAGDALENE, 2000
20x30 cm, acrylic on canvas



SAINT TERESA OF AVILA, 1999, 190x190 cm, acrylic on canvas

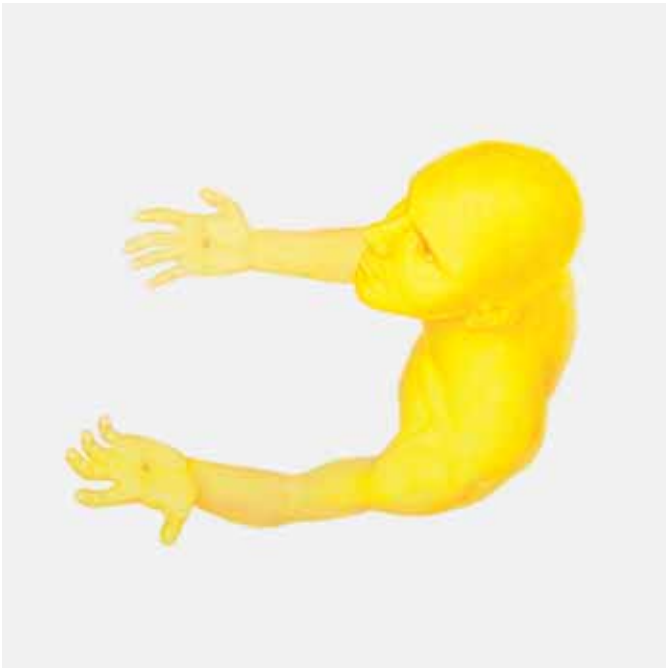


SAINT FRANCIS OF ASSISI, 2000, 100x100 cm, acrylic on canvas



SAINT ANTONY, 2002, 100x100 cm, acrylic on canvas

SAINT FRANCIS OF ASSISI, 2003, 100x100 cm, acrylic on canvas

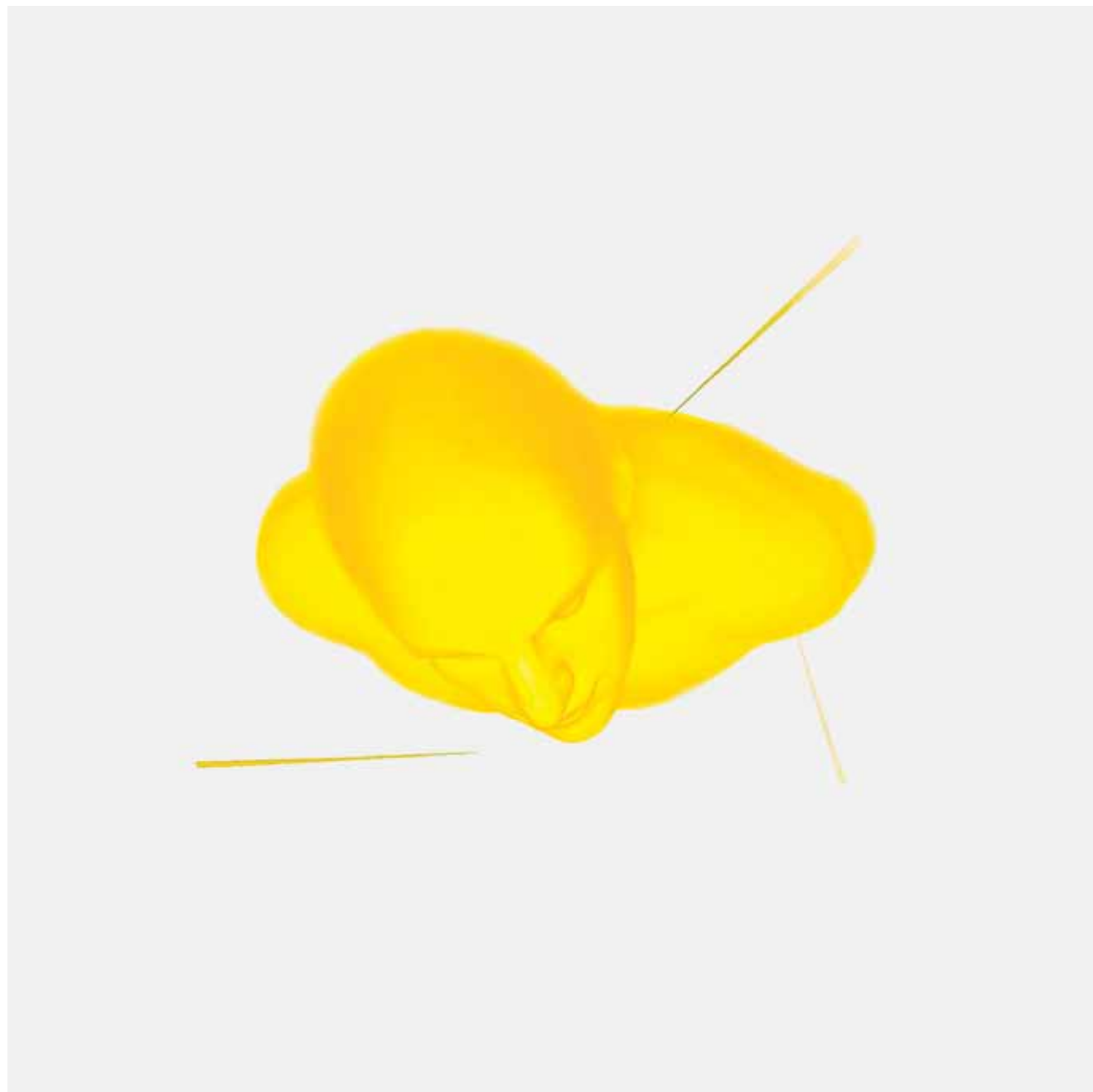


SAINT FRANCIS OF ASSISI, 1999, 20x30 cm, acrylic on canvas

SAINT JOHN OF NEPOMUK, 2004, 100x100 cm, acrylic on canvas



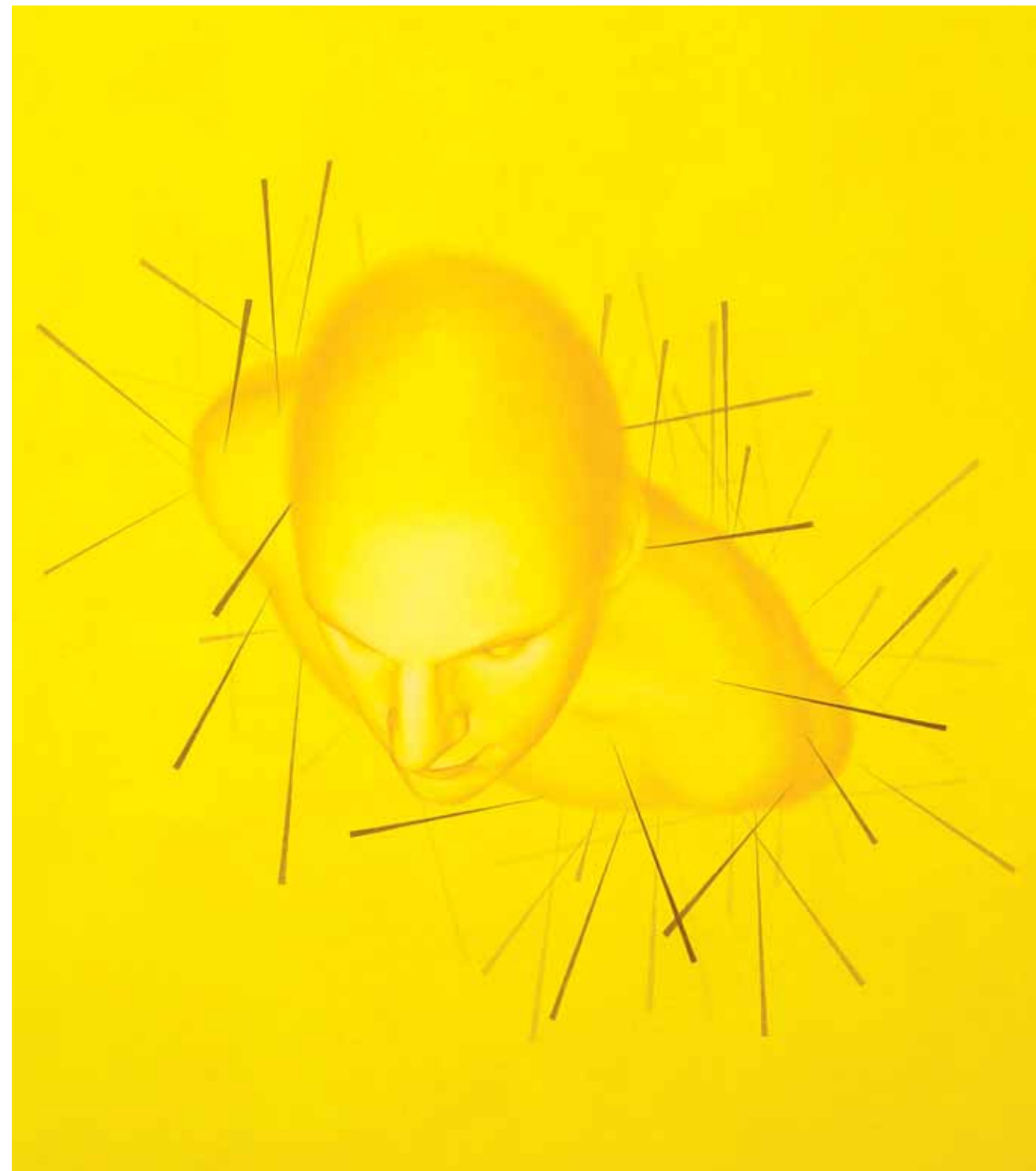
SAINT JOHN OF NEPOMUK, 2003, 30x20 cm, acrylic on canvas



SAINT SEBASTIAN, 2000, 100x100 cm, acrylic on canvas



SAINT SEBASTIAN, 2003, 100x100 cm, acrylic on canvas



SAINT SEBASTIAN, 1999-2001, 160x140 cm, acrylic on canvas

SAINT SEBASTIAN, 2001, 162x140 cm, acrylic on canvas



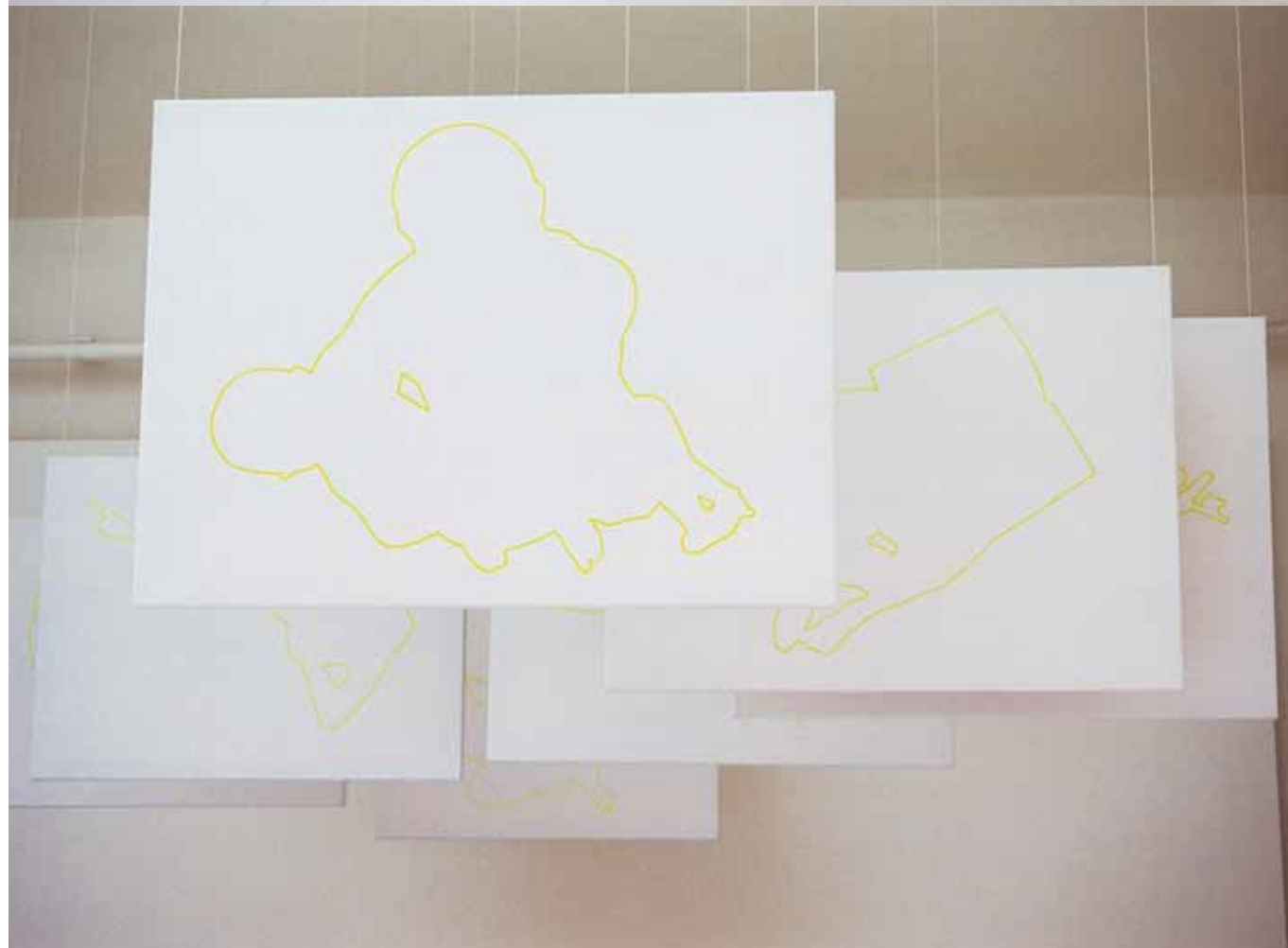
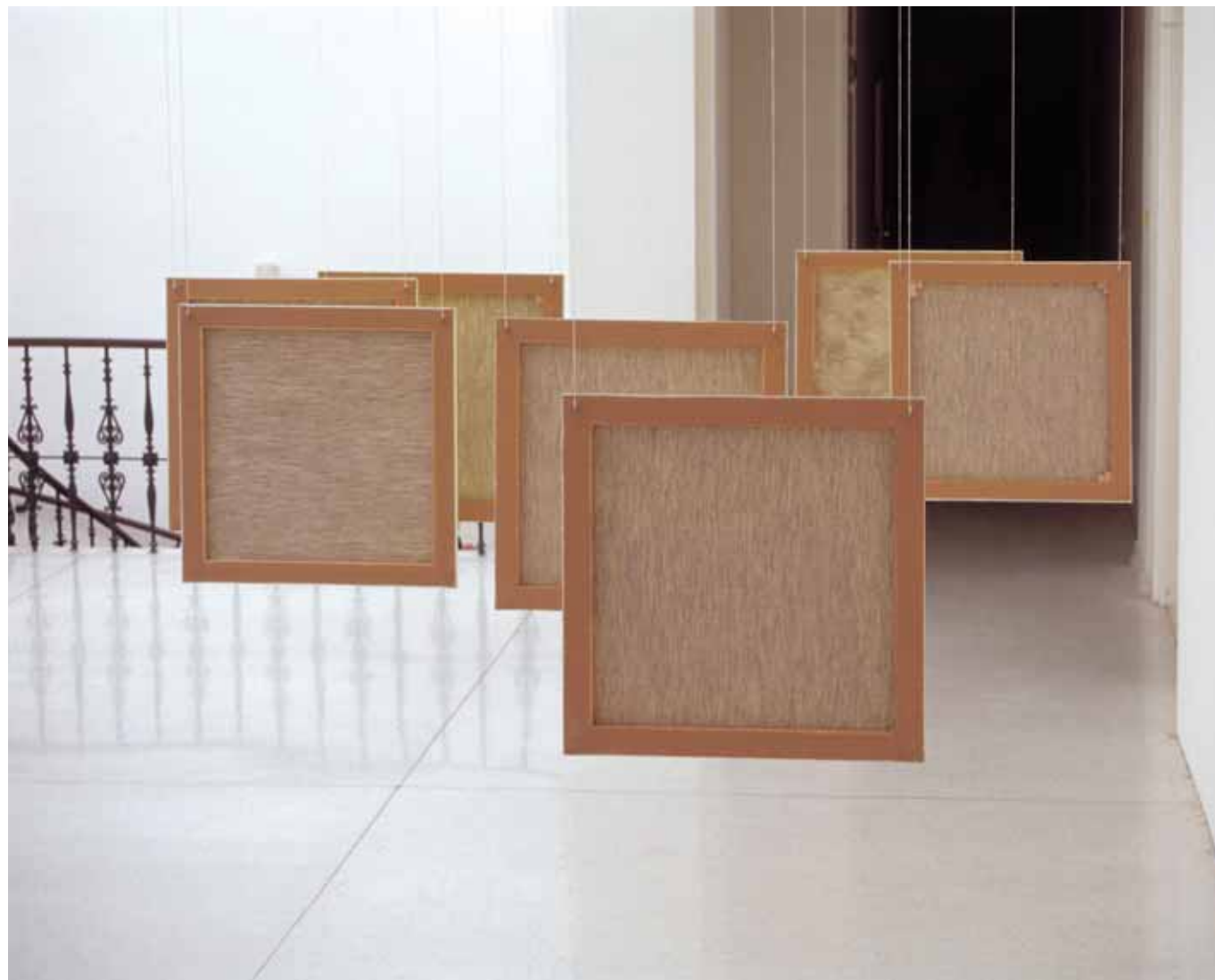
SAINT SEBASTIAN, 2000, 30x20 cm, acrylic on canvas



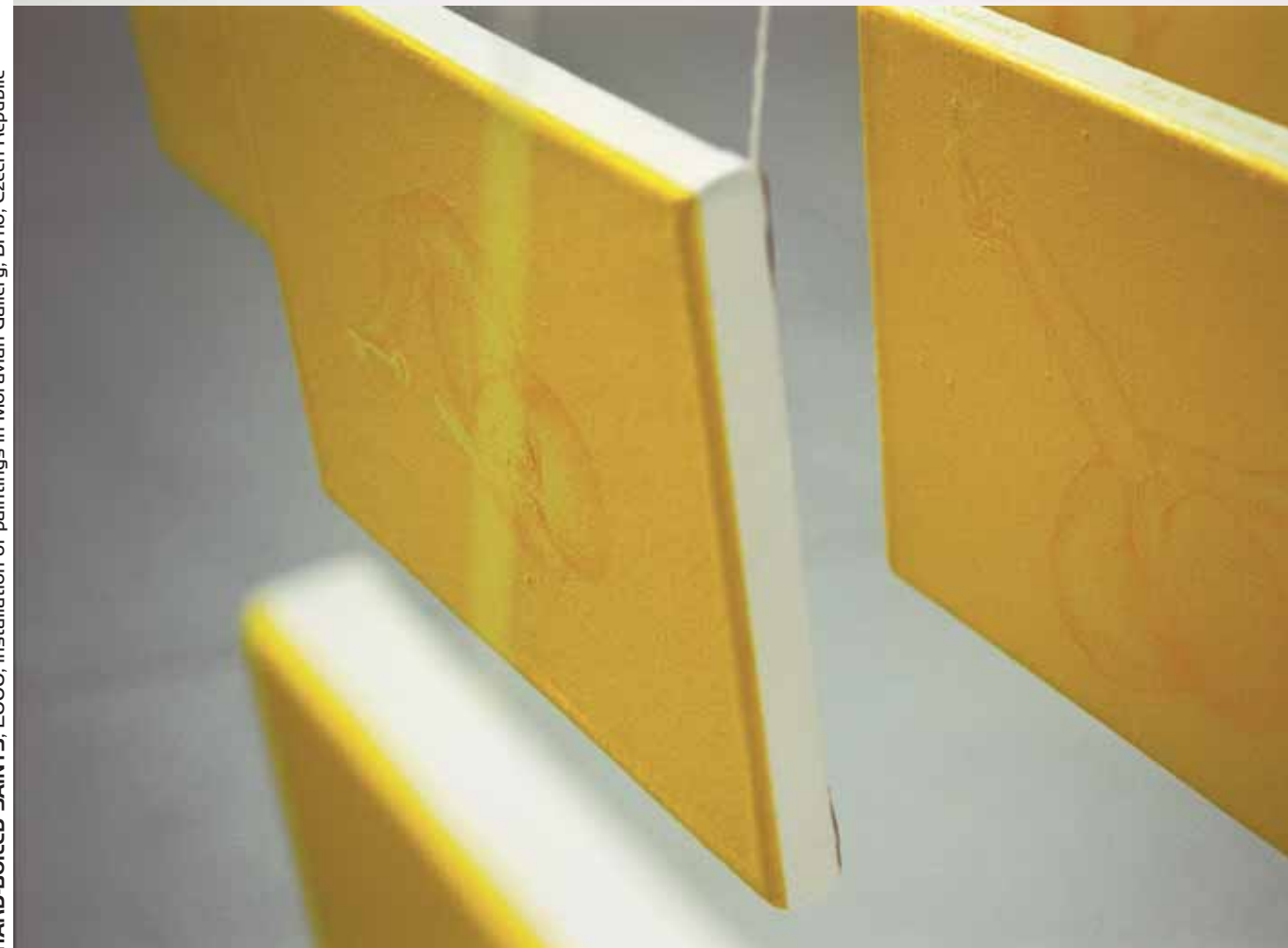
Next page: **HARD-BOILED SAINTS**, 2000, installation of paintings in Moravian Gallery, Brno, Czech Republic



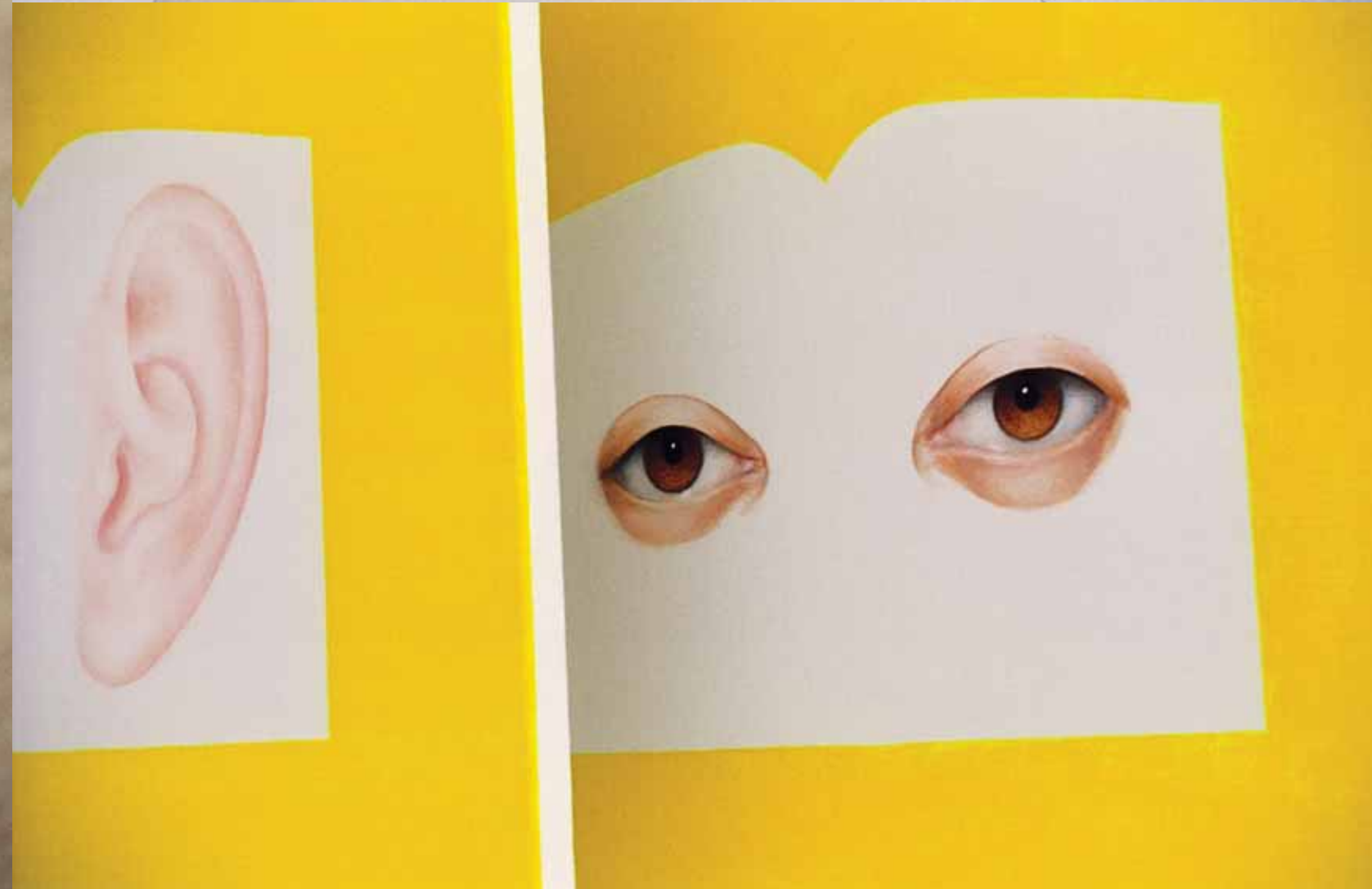
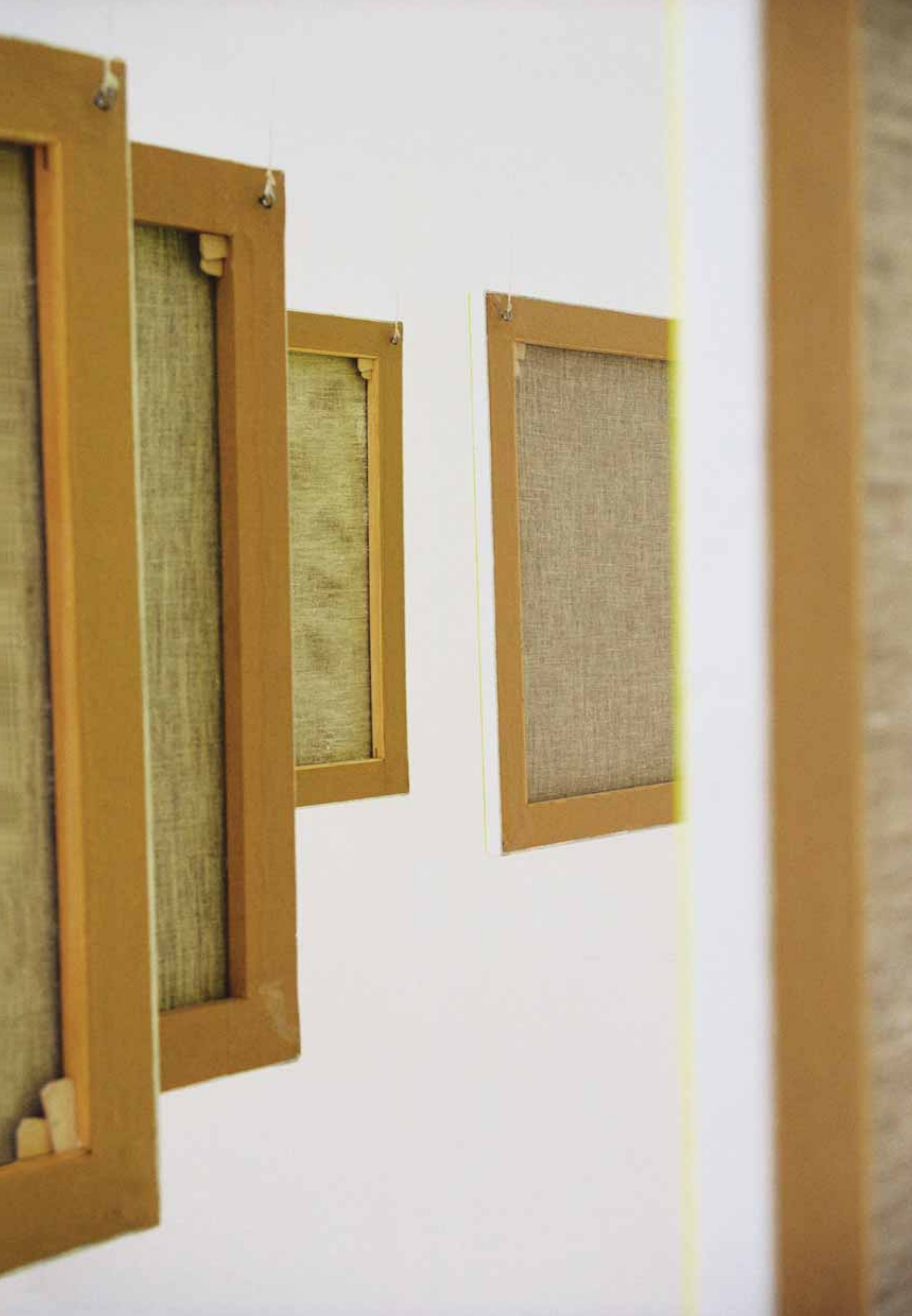
P R I E S T O R
SPACE



HARD-BOILED SAINTS, 2000, installation of paintings in Moravian Gallery, Brno, Czech Republic



HARD-BOILED SAINTS, 2000, installation of paintings in Moravian Gallery, Brno, Czech Republic





HARD-BOILED SAINTS, 2000, installation of paintings in Moravian Gallery, Brno, Czech Republic



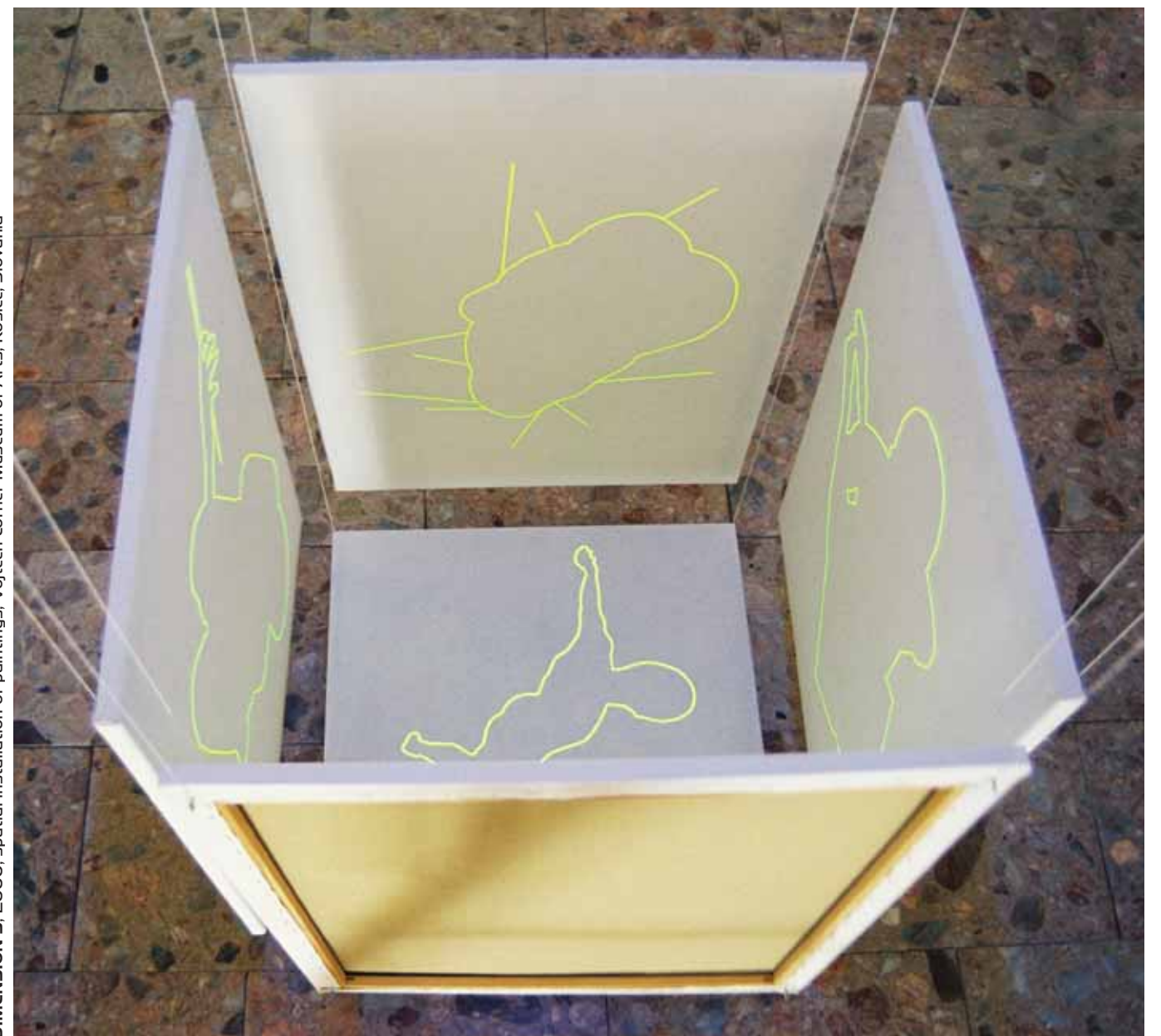
CONCISE CORPORAL DICTIONARY OF THE SAINTS, 1996-2000, 20 paintings, acrylic on canvas 55x55 cm, V. Špála Gallery, Prague



WENCESLAS AND OTHERS, 2000, V. Špála Gallery, Prague, Czech Republic



DIMENSION 5, 2000, spatial installation of paintings, Vojtech Löffler Museum of Arts, Košice, Slovakia



DIMENSION 5, 2000, spatial installation of paintings, Vojtech Löffler Museum of Arts, Košice, Slovakia



YELLOW SOUL II., 2002, installation of paintings in Beltable Arts Centre, Limerick, Ireland

YELLOW SOUL II., 2002, installation of paintings in Beltable Arts Centre, Limerick, Ireland





YELLOW SOUL II., 2002, installation of paintings in Belltable Arts Centre, Limerick, Ireland



YELLOW SOUL II., 2002, installation of paintings in Belltable Arts Centre, Limerick, Ireland





YELLOW SOUL I., 2002, spatial installation of paintings, South Tipperary Arts Centre, Clonmel, Ireland





LUCY, FRANCIS, AGATHA, DENIS, JOAN, AUGUSTINE, 1999
ceiling installation (6 paintings), J. Koniarik Gallery, Trnava, Slovakia

DEUS EX MACHINA, 1999, ceiling installation (6 paintings), Following and to be followed IV, Consortium/Usine, Dijon, France



ON THE TOWN



ACTA, 1995, Nova Gallery, Bratislava



KOČAN & SADOVSKÁ, 1996, Medium Gallery, Bratislava



60/90, 1997, Medium Gallery, Bratislava





LUMINIA, 1997, Center of contemporary art – Synagogue, Ján Koniarik Gallery, Trnava

SLOVAK VISUAL ARTS PRIZE 1999, Ján Koniarik Gallery, Trnava

SLOVAK VISUAL ARTS PRIZE 1997, Medium Gallery, Bratislava



IN A YELLOW BOX, 1999, installation of paintings, Priestor Gallery, Bratislava



NEW CONNECTION, 2001
Courtyard Gallery, WTC, New York, USA



EXHIBITION ALBUM DE PARIS, 2000, Municipal Gallery of Bratislava

4 ANGELS, 2002, Municipal Gallery of Nitra, Slovakia



28th YOUTH SALON, 2001
Zagreb Fair Building, Croatia

BETWEEN PAINTING AND PHOTOGRAPHY

By Zora Rusinová

Though the name of Dorota Sadovská is associated with figural painting in particular, her work has been open to various media and media-combinations since her entry on the fine art scene in the 90's. One can say that as “Scooter Queen I” she has one foot in photography and classical painting methods and the other in performance activities, which are, as it were, permanently forcing her past the limits of the two-dimensional surface, even in painting. Although she is not as closely tied as her young colleagues to digital

generis, for example concentration on a certain section of space, perspective foreshortening, lighting, intensity of shadows and colour halftones. If we penetrate to the depth of her particular style we may find that her pictures are distanced from photo-realism by a sophisticated alliance with the territory of myth, a taste for the uncommon point of view, a way of imagining the real world and the subconscious, and last but not least by a strenuously painterly presentation – what Achille Benito Oliva in his own day called “the re-inauguration

essence over materialism, Dorota reveals the human dimension of mythological thinking in art and thus opens room for an intimate experience with an artwork in a world full of technologies. The fundamental sign of this approach is renewal of the ritual contact with the original, its authenticity and aura.

RELIGIOUS TOPIC AND SPACE

The mythic accent and the balancing between figurative and abstract expressions were probably expressed most intensely in her early pictures referring to the martyrdom of the saints, whose motifs are from the Golden Legend. Individual figures are depicted with an assured touch in a monochrome bright yellow colour range, floating in a vacuum, as if they were just the reflection of their physical essence. Their dematerialised bodies are mostly sacrally located in the centre of the composition and viewed from above in a steeply foreshortened perspective, so that the entire figure fuses into something like a feature of cartography,

lost when tortured: hair, eyes, ears, nose, feet etc. Even these relics of suffering, depicted with clinic detachment, without any traces of violence, injury or deformation, are located as self-sustaining pictorial signs in the centre of the empty imaginary space of Dorota's composition. Her precise factual transcript, reminiscent of pages from an anatomical textbook, is later replaced by a flattened reduction of the given bodily part into an emblematic shape that reminds one of an ornament. Martyrdom is understood here as an echo of transcendental experience, of the act of mystical union – at the moment of ecstatic and visionary unity with God. Individual saints and their life stories emerge from history not as victims of the “horrors” of early Christianity, but rather as abstract symbols embodying certain notions and ideas, as archetypes of collective consciousness.

Dorota has treated religious motifs in varying types of space installation for various environments, pointing beyond the communicative frontiers of the



imagery or the rhetoric of the subculture's press, she too has been touched by the virtuosity of mass media language, in particular photography. It is precisely photography that enables her to work with the fragments of pictorial information which she augments, mutually assembles and re-arranges; in all of this, however, she is using tricks of the traditional photographer's trade. Photography for her is not only a separate medium of expression. Rather, the optic of cinematoscopic targeting – selection of the angle, framing of the section, focus – represents her usual point of departure even in painting. It enables her to solve artistic problems sui

of manual skill through joy in the actual performance of painting”.

Figurative painting is prevalent in the work of Dorota Sadovská, but her stylization of a figure or its torso fragments, the emphasis on the entire silhouette, often remind one of flat abstract signs. The iconography and classical techniques reveal an interest in the history of painting from a standpoint in cultural fragmentation, which is sovereignly a postmodern code, but it goes beyond the limits of pure quotation or the persiflage of “borrowed” pictures. In the name of a certain idealism, which ascribes preference to the spiritual

while simultaneously we feel that it is rotating in space as a spiral. This uncommon use of the bird's-eye-view to “thrust” the figure into the depths of space, as into some kind of tube, evokes not only the periods of mannerism and baroque, but also the trick optics of modern videos and computer games. Granted that we find the intentions of conventional iconography, we do not, however, find the religious theme depicted by means of typical objects (e.g. wheel, sword, spear or other instruments of torture). The narrative core of the story is limited to the depiction of the body of the particular saint, or that bodily part which the saint

museum era, towards perception in a church interior. For instance, in her installation titled In a Yellow Box (1999), Dorota created the ceiling and walls of a sort of space within space by clustering pictures; when a spectator entered the room the bodies of the saints surrounded him, so to speak, from all sides, and the bright yellow of their bodies was accumulated in space as specific spiritual energy, shining also through cracks to the outside. Through such intentional “complication” Dorota was attempting to enliven space and time in the painting as “looking-at forms”, as the substantial precondition of artistic experience.

In further installations, on the other hand, it was as if she were trying, by hanging the pictures in untraditional ways (e.g. so close together that one obscured the next, or in lines facing the wall, or one facing another), to cover their contents in a veil of mystery, in the form, e.g. of a “scattered cube” Angels (2002, Municipal Gallery of Nitra). As if she were more concerned with a demonstration of the particular problem of the relation of picture and space, rather than with the function of the picture as a traditional medium of painting.

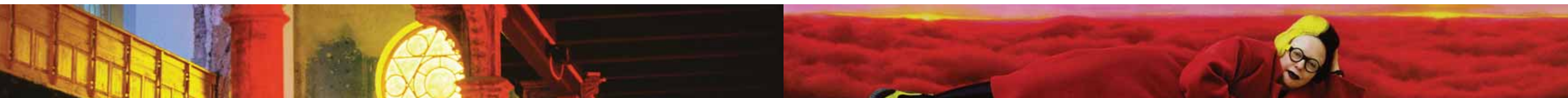
In this regard she took the extreme step beyond the limits of painting, and indeed beyond the frontiers of depiction, in the Luminia project in Synagogue (Gallery Jan Koniarik in Trnava, 1997) where painting abandoned even its material medium. Respecting the character of the given genius loci – the uncompromising iconoclasm of the Jewish sanctuary – Dorota abandoned anthropological myth and embodied the sacral theme in its non-concrete, universal form purely

the whole interior layout – from outside, the building, with light blazing from its windows at night-time, took on the character of a sacred place, or a place of marvels.

Other installations of Dorota's, based on light, could be interpreted not only as suggestive allusions to the mysterious spiritual energy of church spaces and their contents, but also as an attempt to abandon a traditional genre which is too restrictive, and to bring the painter's expression closer to the contemporary language of art and to the new understanding of time and space as physical magnitudes. In pursuing these aims she sometimes reduces the figures of saints to minor luminescent signs, scattered through a gallery's dimmed interior, signs that emerge from the historical memory, and which, seen close-up, with their torsal shapes appear to alternate the relics preserved from their bodies – here a foot, there a little finger or tiny bone. Concise corporal dictionary of the saints (1996-2000). In the installations Like the

so unambiguously communicated in baroque painting, has been superseded by the space-time unity of the era of cosmic discoveries. She does not avoid accompanying phenomena such as the intermingling of “high and low” culture, desecralization or commercialisation in the name of “the sale of idols”. She signifies the descent, or rather fall, of the saints “from the higher spheres to the earth” by the transfer of their bodies, in the form of abstracted graphemes, directly to the skin of ordinary people (tattoos of St. Sebastian and St. Lucia, 1999), alternatively by applying emblematic signs of their bodies to T-shirts or even such an absurd object as fly-paper. And the resulting message? Even though it be within the framework of the sceptical rationalist claim that the human being is the only living creature in the universe, the remote heavens are deserted, their mystical dimension is lost, yet the need for saints, angels, or more precisely for those who are the arche-types of more perfect creatures than ourselves, evidently remains.

a context of transformation of the socially accepted ideal. While in the past the intentions of propaganda focused on the madonna-type, nowadays the leading advertising idol is a perpetually smiling star who has no problems: an actress, a model, a TV hostess, and so on. According to Aristotle's logic the principle of identity is the principle of the concept. Identity is not equality, because equality is a liminal case of similarity when comparing two very closely related entities. Tertium non datur – the third does not exist – there exists only A or not-A, and all other characters of the alphabet besides A are non-A. We should add that the photographic image is an ideal medium for playing with a logic of identity so defined. It opens a space even to postmodern doubts about the creative subject, in the sense of Foucault's definition that “the subject is a place or position which is transformed according to the type, according to the threshold of the statement, and the “author” himself is just one of the positions possible in the given conjuncture”. Without reference to the theory of the so-called death of the author,



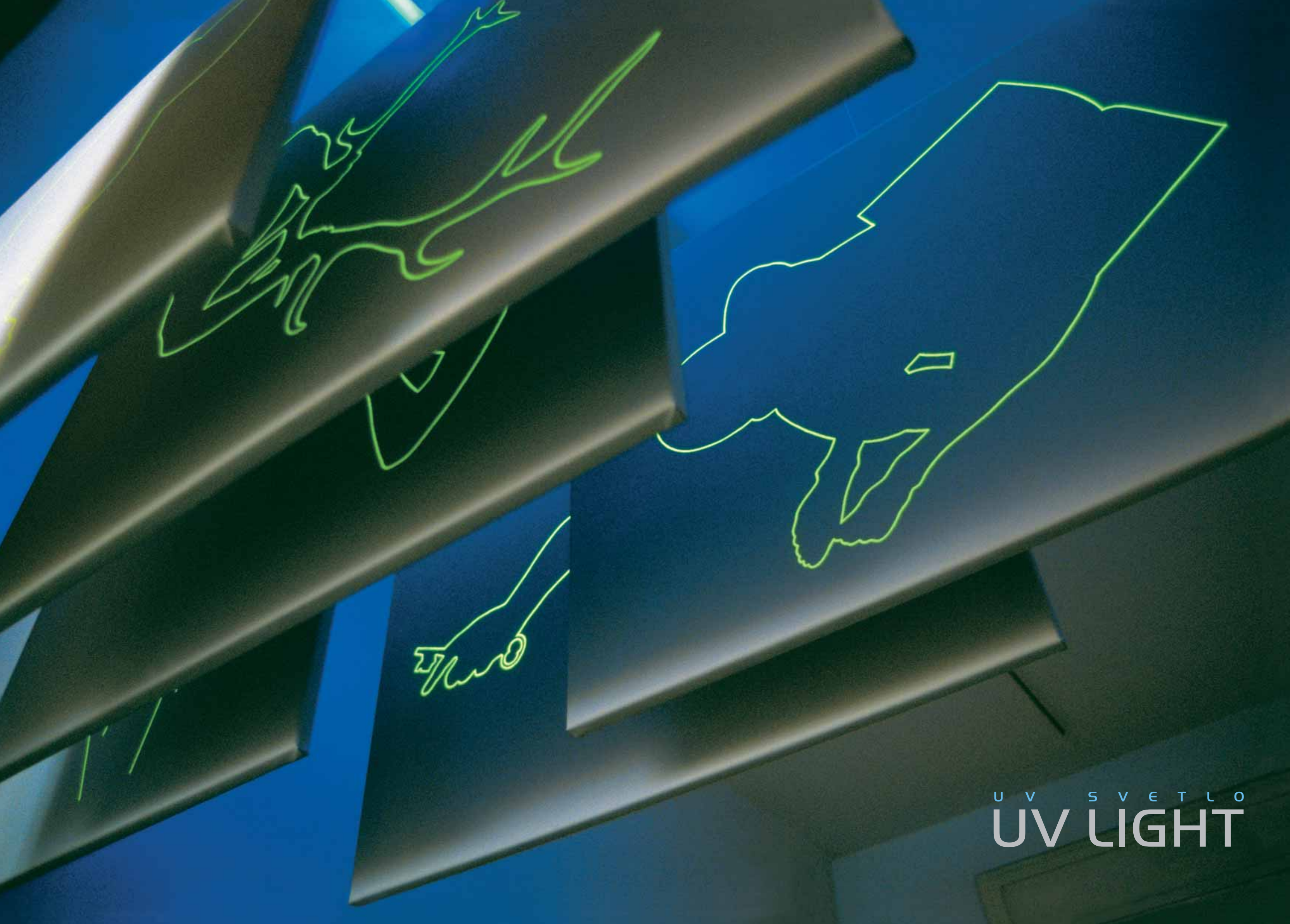
by the means of immanent pictorial values – colour and light. By dividing the interior with an intense “light-painting” of red, yellow and blue horizontal strips she managed to fill the interior with a marvelous and mystic atmosphere, where the silent echo of Christian iconography sounded only in the typical religious symbolism of the selected range of colours. While inside, the mutually intersecting and interconnecting colour-differentiated light fields from certain aspects looked like geometric planes in an abstract picture, and thus changed the perception of individual architectural elements – the edges, the angles, and

sands, like the stars (Moravian Gallery, Brno, 2000); Going for a stroll (East Slovak Gallery, Košice, 2001), we again have the feeling that the immaterial substances of the religious figures glow in space like stardust. Here the timeless mythic-sacral understanding of the heavenly simultaneously evokes the mysterious cosmic emptiness. For Dorota the religious theme is not only the development of an archaic heritage, but also the attempt to grasp spiritual aspects of faith and its possibilities of existence in these times. It is not simply a matter of expressing the fact that the duality of the divine and secular worlds, which is still

PHOTOGRAPHIC PORTRAITS AND THE PROBLEM OF IDENTITY

Dorota utilises the possibilities of photography as she does those of painting, hence especially for the purpose of signalling the general, the typical, by means of the single and individual, displaying what a certain class of phenomena has in common. The end result is a relativity of identity. In playful travesty, but in line with the general laws of stereotyping, she lends herself to the role of a “cover girl” and thus approaches the canon of showbiz, which forces itself on the spectator with its tricks, wanting to capture his attention. A sort of by-product is

Dorota's photographic portraits, in particular those of contemporary French artists (Album de Paris, 1998-2001), explore the moment of their identity as real persons in relation to the publicly broadcast “star” image. Paradoxically reinforced by the character of her own pictures, which refer to what is normally a pronounced physiological fact or individual feature of the artist depicted, among other things they present the spectator with the following question. What is the identity of the actual author? His physical form, his work, or what we perceive as his social role, hence the myth of the great artist?

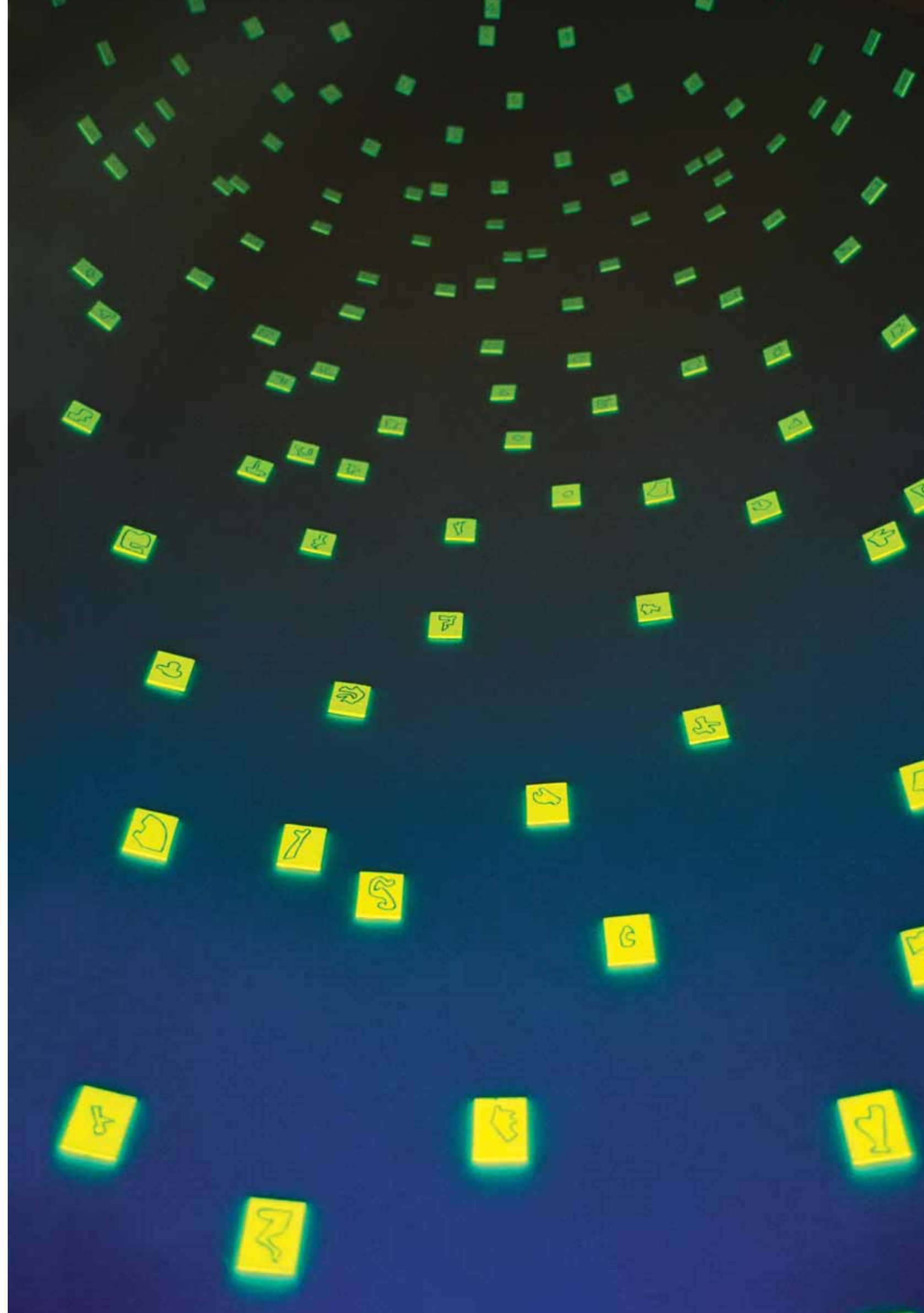


U V S V E T L O
UV LIGHT



Installation of paintings with UV light, each painting 70x95 cm, acrylic on canvas, 2000, V. Špála Gallery, Prague, Czech Republic

GOING FOR A STROLL, 2001, installation of 120 pictures, size 3.5x4.5 cm, UV light, East Slovak Gallery, Košice, Slovakia





GOING FOR A STROLL, 2001, installation of 120 pictures, size 3.5x4.5 cm, UV light, Eastslovak Gallery, Košice, Slovakia

LIKE THE SANDS, LIKE THE STARS, 2000, installation of 120 pictures, size 3.5x4.5 cm, UV light, Moravian Gallery in Brno, Czech Republic





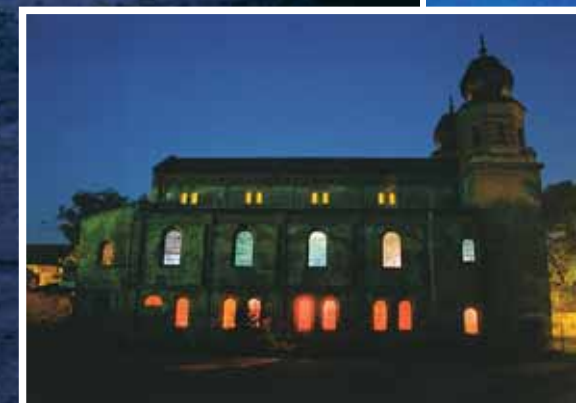


LUMINIA

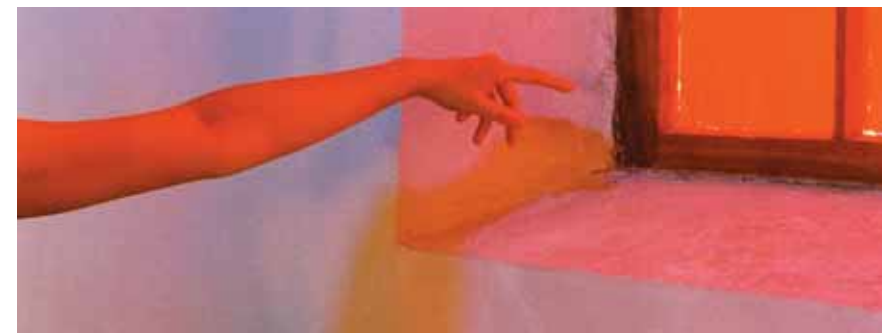
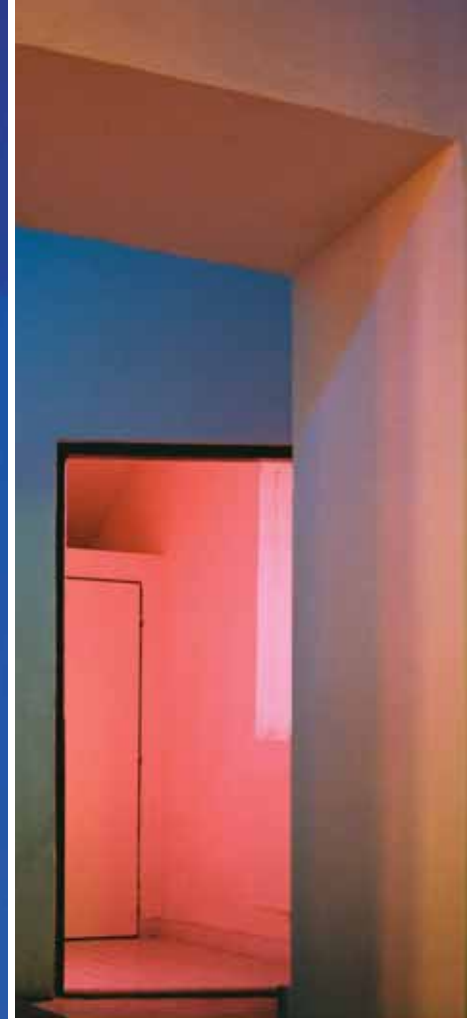
1997, lighting project for Center of contemporary art – Synagogue, Jan Koniarik Gallery in Trnava, Slovakia

LUMINIA, 1997, svetelný projekt pre Centrum súčasného umenia – Synagóga,

Galéria J. Koniarika, Trnava

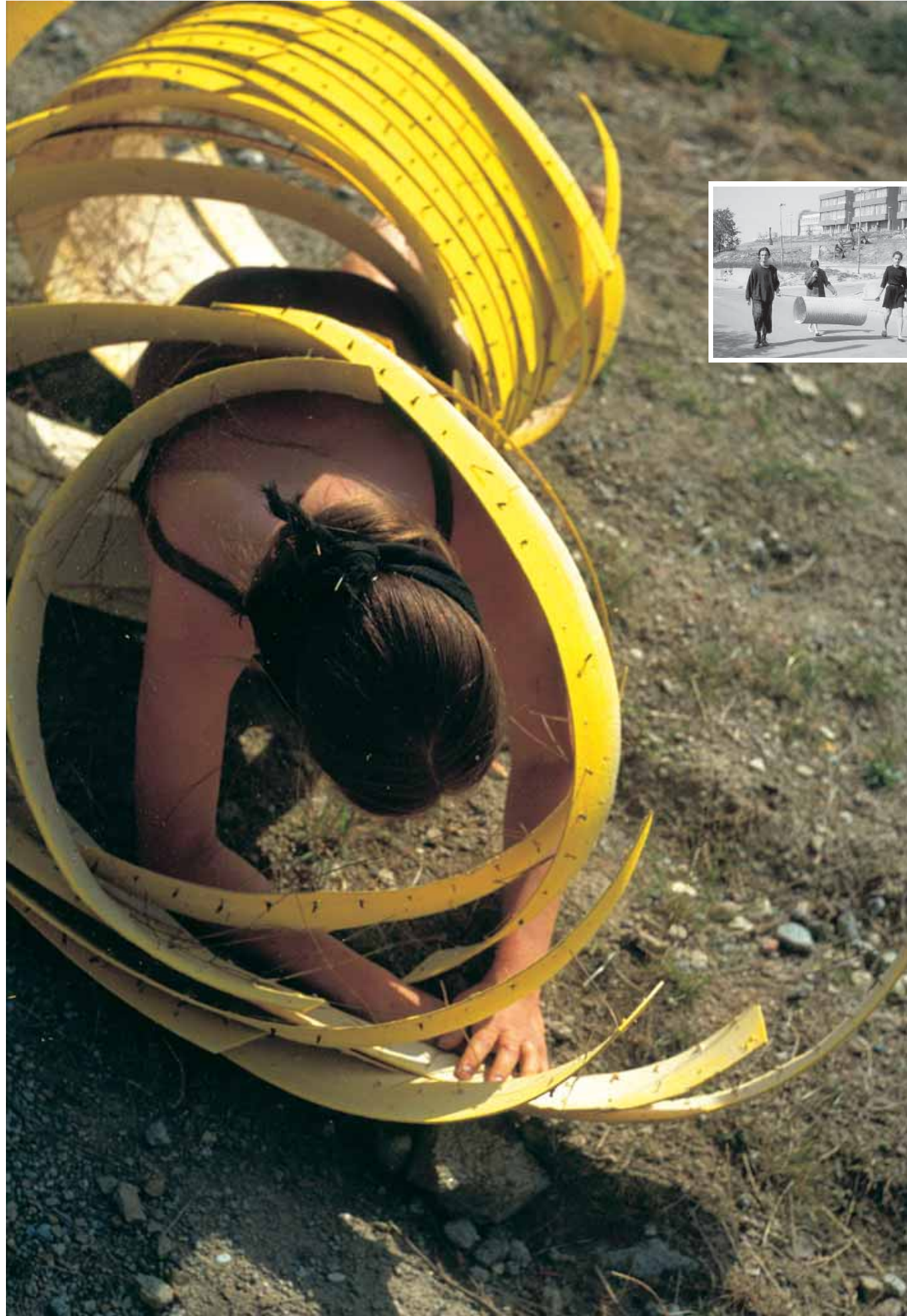








MARTYRDOM



MARTYRDOM OR YELLOW ROLLER, 1992, performance, Bratislava, Slovakia



MARTYRDOM OR YELLOW ROLLER, 1992, cardboard, pine needles, yellow chalk, 70x225 cm



NOT A TRACE OF HESITANCY OR DEFENCELESSNESS

With Dorota Sadovská over a glass of Holy Water

The Slovak artist Dorota Sadovská has a palette of fascinations richly stocked with colours, from pale yellow to cyclamen pink, catching the aureole of the supernatural world no less than the grittiest matter. I have never seen her holding a cigarette, but with a snap of her fingers she can light a three-colour blaze in the Trnava Synagogue. She is personally inconspicuous, but her name appears in more than three hundred search references at Yahoo. The mysterious face that appears on the cover of the exclusive SADO magazine – what is she like in reality?



DOROTA, I am glad that we have finally met on non-academic ground. In this interview I can finally ask what I (as a reader of the Czech scandal magazine Blesk) have always wanted to know. Let's begin with the clerical collar. I remember that years ago when walking through Klariská Street in Bratislava I was attracted by the photograph of a young theology student with a smoothly curving smile and a striking pink clerical collar round his neck, installed in the "display window" of the then Tatrassoft gallery. I think it was the gallery's last exhibition – it was soon closed and the space began to decay. However, the photograph remained on the wall for a long time. What did and does the photograph mean for you? Why did you marry the "theology student"?



COLLAR FOR MARTIN IV., 1994, photograph (detail)

I am glad the photograph caught your attention. Nowadays Martin looks a bit different as he wears a moustache, and many other things have changed too. The photograph A Collar for Martin was taken in 1993 purely as a school task – a portrait. Back then Martin used to wear a black polo-neck and I thought his look was too serious. I prepared about twenty pink rectangles painted with various motifs and made of stiff paper; I took some shots of him wearing this "jewellery". At the time I was thinking about these questions: How little will suffice to change the essence? What role does environment, context or the framework of meaning play in relation to something as banal as a scrap of paper? Pink made Martin a bit upset, but finally he gave in to me. At that time I wrote a paper on the gradual transformation of the colour white to red, and what the colour pink may be associated with. In the exhibition room visitors were invited to fill in a questionnaire about pink, but many of their reactions are unpublished. I myself perceive several types of pink: from vulnerable vintage pink and toothless greyish pink through

custard pink and artificially-coloured-food pink, such as raspberry or strawberry ice cream and punch-flavoured icing on cakes, all the way to aggressive cyclamen pink. This last has no trace of the hesitancy or defencelessness of the others. By the way, Martin and I properly clarified our differences of opinion about pink. And in due course we clarified so many things it was clear we ought to take the plunge into marriage.

PINK WAS FOLLOWED by yellow and a "holy period". You decided to rehabilitate a religious topic in your art. A certain well-known art historian famously invited you for a drink of „holy water“. Did you accept the invitation? Should the saints be present in churches only? When preparing an exhibition do you differentiate between sacral and profane space?

There was more charm than serious intention in that invitation. Anyone who has tasted holy water knows that its taste is not too appealing, it's salty. And who knows how many sinners' fingers have splashed in it? Besides, holiness should not turn anyone's head. This is one of the reasons why it doesn't take well in a glass, am I right?

Well, let's get back to the topic. I chose saints because it's a topic full of contradictions, strong emotions and conflicting positions. There are few people who respond to the topic with indifference when they meet it in contemporary art, although it surrounds us, even outside the churches, in the form of historical paintings, proverbs, street names or people's first names... I experienced very stormy and contradictory reactions from viewers of my

COLLAR FOR MARTIN I-III., 1994, photograph



pictures: some accused me of excessive liberalization of the depicted motifs (they are naked!), while others charged me with an excessively orthodox viewpoint (because of references which respect traditional iconography). Some of them appreciated a presumed blasphemy in a painting, which inspired others, on the contrary, to contemplation, or even self-identification with the figure of a saint. For example: “Since the doctors told my wife she had the tumour, I have felt riddled with wounds all over, like Saint Sebastian. “ Thus, many interpretations are of a very personal nature. Often, in this sense, a viewer tells me more about him or her than about the picture. It may be that the pictures, due to the impossibility of strictly classifying them (sacral – profane), function like a projection test in psychology. I would wish them to be questions rather than definitions, for those with a broader point of view. I consider it natural that my works appear more often in galleries than in sacral places.

YOUR SAINTS, THE GENDERLESS, sickly-yellow men and women “out of a box“, distorted by an untraditional perspective, have become in the long term the recognizable trade mark, as it were, of your artworks. With their disturbing androgyny they may resemble some post-modern mutants of the “third gender“, but also those spiritual creatures which escape any gender differentiation – angels. What are the criteria for choosing your models? Why did you choose yellow from the entire spectrum of colours?

If people have the feeling that my first saints anatomically resemble myself, they are not wrong. At the very beginning my models, in this as in other spheres, were my closest relatives, later on my friends and the friends of my friends. Today I am open to anyone who stirs my interest.

Bright yellow is a traditional reference to sun, gold, light. Yellow is a slightly crazy, extravagant colour, even a dash of it attracts attention against any contrasting background. And so it is currently used in



MARY MAGDALENE, 2000, cover on fly-paper multiple for art-magazine Profil

advertising, as well as for warning signs. At the same time it is an extremely delicate colour; mix it unsuitably with a small amount of some other colour and it turns to a dirty, unpleasant yellow-poison.

The pictures of saints are based on classical iconography. They respect it and at the same time simplify it. The colour is reduced to yellow monochrome. The attribute is reduced to a gesture or simple sign, the shape of an object. The figures are undressed, clean, outside any exact period and time, deprived of the social and gender signs expressed by clothes. There remains only yellow – the mystic body. As a colour of the body the pure yellow has a powerfully unreal effect: it removes the figures from everyday life and shifts them outside of time and real space, beyond the frontiers of legend.

ONE OF YOUR PROJECT is even a “utility object“ – a fly-paper with the motif of St. Mary Magdalene, the protector from insect pests, as well as the patron of seduced women. What makes her so close to you? How many flies did you catch on her?

Mary Magdalene was one of the most popular saints and therefore many specific patronages are associated with her. She watches over the most various crafts. Predominantly they are those which are concerned with woman's beauty, such as powder and perfume producers. I like how close she is to the phenomenon of seduction as such, not only as protection from it but also as its stimulus. The fly-paper seduces pestilent flies that die there. In 2002, for the Christmas issue of Profil – contemporary art magazine, I made a series of fly-papers with the motif of a woman who gradually shifts a human skull from right to left and back. The skull is one of the attributes of the penitent Maria Magdalene at the moment when she understands that everything, even seduction, ends in death.

EXHIBITIONS SUCH AS “IN A YELLOW BOX“ make a distant reference to the architectural iconographic program of a sacral structure, not only in the motifs of the pictures but also in the manner of

IN A YELLOW BOX, 1999, installation of paintings Priestor Gallery, Bratislava



their arrangement in space. The alignment of your works is interesting as well – instead of the traditional contact with the wall your paintings often levitate in the space of a “gallery heaven“. What inspires you when making such installation?

I study the space created by the pictures in the space of the gallery. But to display the pictures in the middle of the room, to deprive the hanging picture of the traditional certainty and stability of a wall – there is nothing pioneering in all this. Peggy Guggenheim evidently had to face forceful criticism from the press in October 1942, when she innovatively installed the pictures of modernists using strings stretched between floor and ceiling. The placing of an artwork was no longer dependent on the gallery walls. The moment of exhibiting the reverse side of the picture, to the detriment of its painted side, contributed to the premature proclamation of the end of painting in the middle of the 20th century, but at the same time it contributed to perceiving a picture as an object with no painterly information. I have in mind, for example, Broodthaers’ stacked canvases forming an object placed on a stretcher, or Claude Rutault’s canvases facing the wall. But this is not entirely my position. Simply, I do not consider it inevitable to hang the pictures on the wall.

Moreover, a picture conventionally hanging on the wall evokes an image of the “picture“ as a decorative object forming part of a dynamic interior, instead of something that may create the space itself.

IN ADDITION TO PAINTING, INSTALLATION, photography and video, one of the independent media that you work with is light. In 1997, by lighting the interior of the Trnava Synagogue you literally created a sculpture of colour, which you called Luminia. Red, blue and yellow light penetrated through the windows out to the public space of the nocturnal town, where your lighting installation became part of its “atmosphere“. What was the relation between the



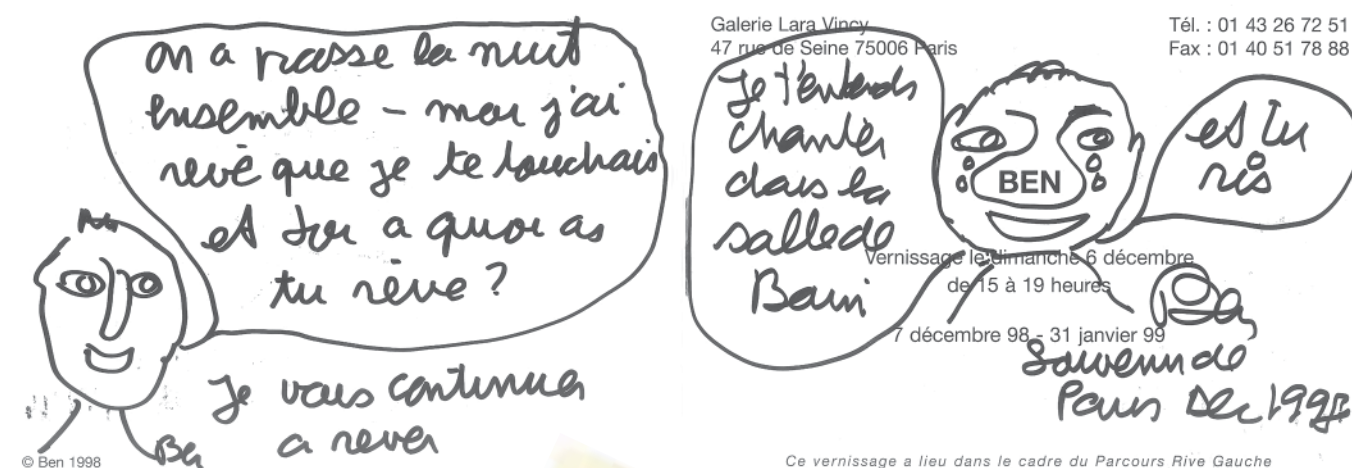
colours used and the powerfully significant genius loci of the Synagogue, indirectly pointing to the holocaust theme, which previous exhibitions had amplified? What does light mean to you – is it a relevant fine art material, to rank with pigment? How did the passers-by perceive your “light-house“?

Currently the Trnava Synagogue building forms part of Ján Koniarik Gallery. Its character is so peculiar that it is impossible not to take it into consideration when preparing installations. I would consider it a wasted opportunity if I had merely relocated a project from a gallery to the Synagogue. I was attracted by the peculiarity of the premises, and I changed the natural colour of the light coming through the window glass. I applied a layer of transparent colour on the windows in three essential tones: red, blue and yellow. The ground floor of the building, originally the men’s part of the Synagogue, was bathed in red light evoking the energy and suffering of life. The first floor with its balconies, the part reserved for women, had subtle tones of blue

playing over it, evoking contemplation of fulfilled and unfulfilled desires and dreams. The uppermost and furthest windows – the skylight and the central star-shaped rosette – took a yellow colour, representing the supreme values, with its bright glow penetrating to the two lower levels. The yellow colour represented that which is "up above, over all", without which tangible everyday life could not exist (sun, happiness, fascination even at the price of life). The coloured lights intersected and affected one another. The experience in the Synagogue during the exhibition was quite different from what I can imagine when looking at the documentation in the catalogue. The coloured light so absorbed the visitor that (s)he noticed the differences in the colours of the object and even him/herself, rather than the intensity of the colour. In contrast, a photograph viewed in daylight, if we compare it with the colourful nature of the real surrounding, preserves evidence of the uncompromising fullness of the colouring in its entirety.

The exhibition had two phases. During the day the sunlight penetrated the Synagogue. At night, by contrast, the lighted Synagogue emitted three levels of

From Dorota
in Jan 2001
some photo pag -
11 until ...
12 until ...
13 ✓
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coloured light to the dark surroundings. One passer-by told me that the night lighting evoked in him the impression that something strange was going on inside the Synagogue – he was enticed to have a look through the window, to open the door... It promised an experience, an event. And of course no one was inside. He compared it to the obsession of a night-time moth, lured by a source of light.

AS A FORMER AUTOGRAPH COLLECTOR

I appreciate the effort that went into your conceptual project of photographing well known contemporary artists with your own paintings and photographs. You connected the strategy of quoting an artwork, based on the “picture in a picture“ principle, with a creative depiction of a particular artist – often of a strikingly peculiar appearance. Was it you who selected the artworks or the artists themselves? Which artist made the deepest impression on you? Are you in contact with any of them? And which of them did you impress?

I was impressed by the extraordinary sincerity, to the point of positive roughness, of Madame Orlan. It was she who inspired the entire series of photographs -

Album de Paris, when during my defence at ENSBA-Dijon she fell on the ground in front of my picture Two (1998) with charming theatricality. I was also surprised by the subtlety and humour of Daniel Buren and the playfulness of Tony Cragg. I also took a picture of Christian Boltanski, but he was angry that I wanted to take a picture of him with my painting and not with any of his own. As an artist who manipulates with the portraits of others he evidently felt insecure at the thought of having a portrait made of him. I did not “chase“ any particular individuals, I simply found out when and where an exhibition opening was to be held and I went there. As the opportunity arose I selected people and pictures to go with them, mainly during my studies in France in 1998 and 1999. An interesting thing I learnt was that being a woman made communication easier. Men are perceived as more threatening, and probably it would be harder for them to achieve something that I had no problems with. But I'm afraid I must disappoint you, no very personal tie was formed while taking those pictures. Anyway – even though I'm not in contact with any of them at present, the project itself was an amusing test of courage when I look at it now.

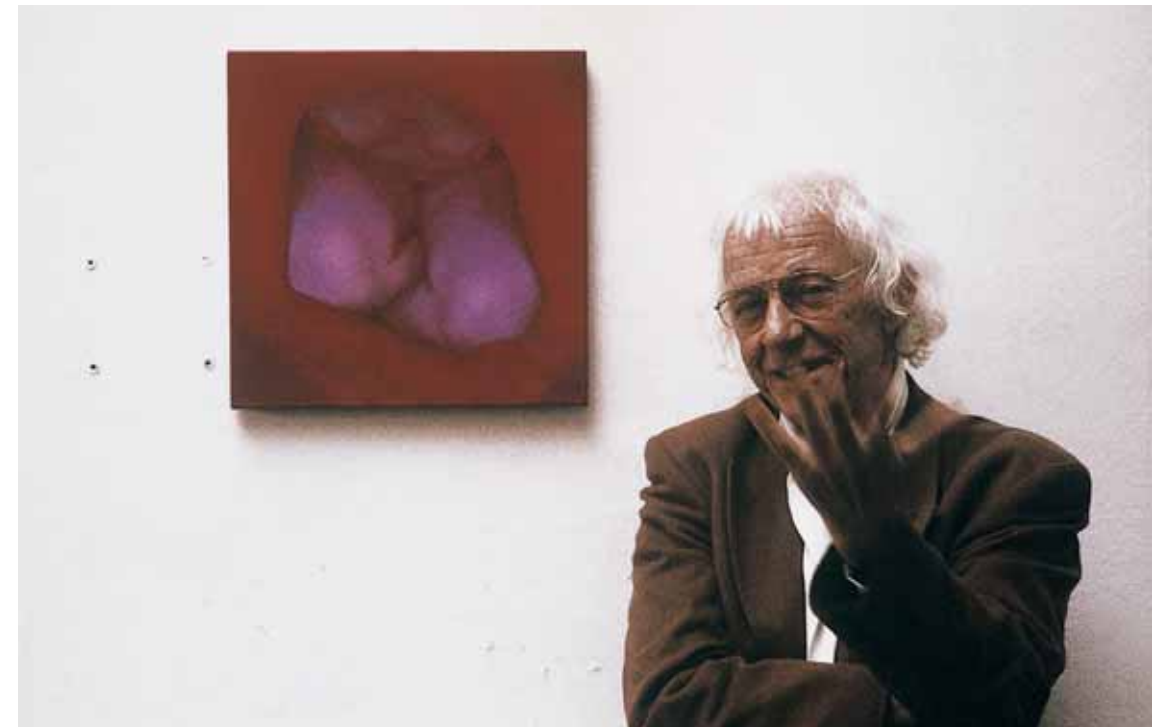
Interview by Lucia Lendelová

(to be continued)

ALBUM DE PARIS



ALBUM DE PARIS (Madame Orlan), 1998, photograph



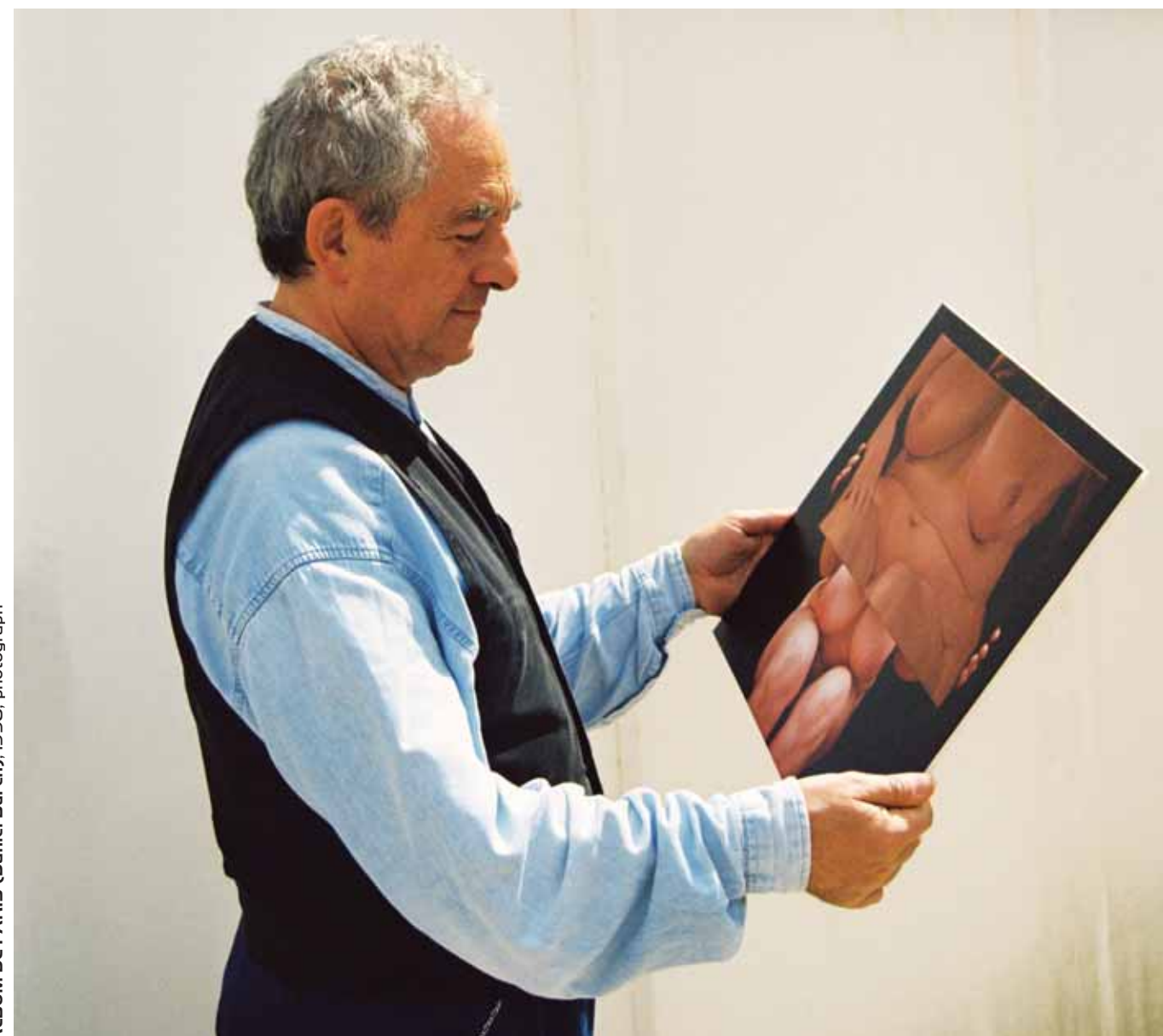
ALBUM DE PARIS (Roman Opalka), 1998, photograph





ALBUM DE PARIS (Ben Vautier), 1998, photograph

ALBUM DE PARIS (Daniel Buren), 1998, photograph

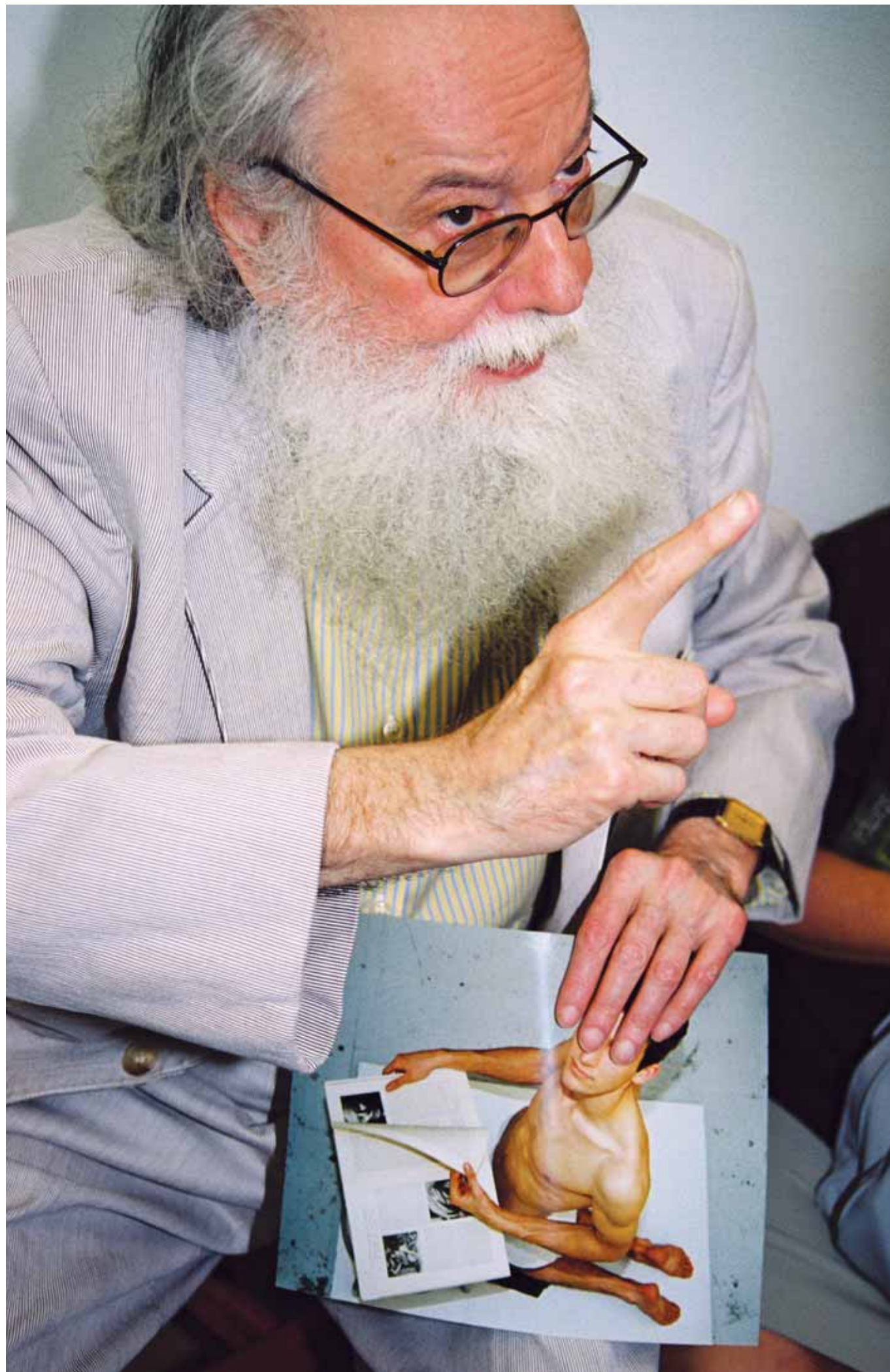


ALBUM DE PARIS (Pierre & Gilles)
1999, photograph



ALBUM DE PARIS (Hermann Nitsch)
2000, photograph





ALBUM DE PARIS (Pierre Restany), 1999, photograph



ALBUM DE PARIS (Tony Cragg), 1999, photograph



LA BIENNALE

The Project **SLOVAK ART FOR FREE**, 1999, Pavilion of Slovak and Czech Republic, Venice

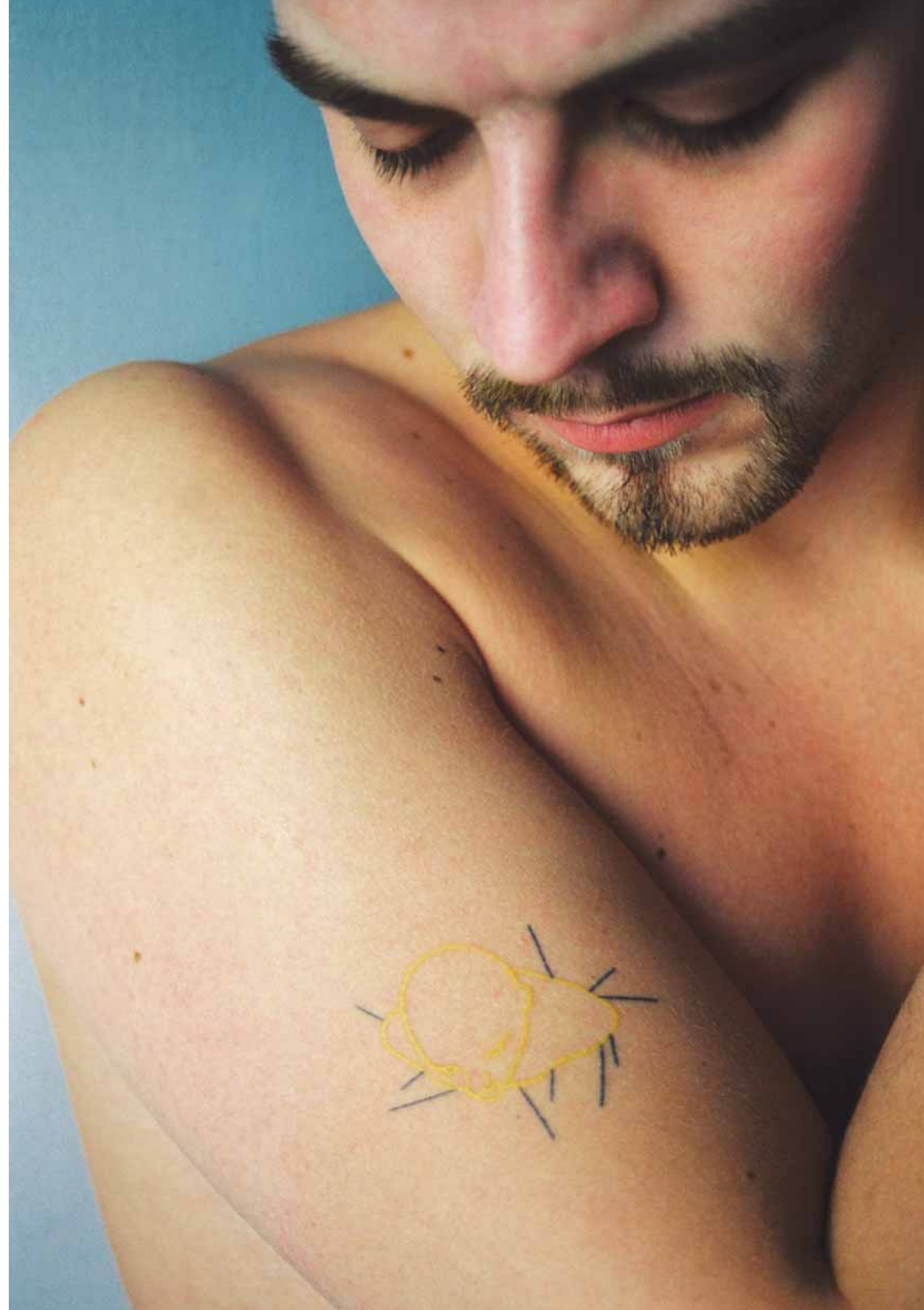
You have entered the Slovak exposition **SLOVAK ART FOR FREE**.
The pictures on the wall present the designs of tattoos created by Slovak artists.
Get a tattoo of these motifs, just choose the motif, do not forget its number
and make an appointment with the tattooer, who will make a free tattoo for you.
For ever, for free.

Petra HANÁKOVÁ • Alexandra KUSÁ



SAINT LUCY, 1999, tattoo, 48th Venice Biennale

SAINT SEBASTIAN, 1999, tattoo, 48th Venice Biennale



THE SAINTS GO MARCHING ON

By Jiří Olič



Probably they march in my head only, in the song played by a Dixieland band which I used to hear when I was a child. Like the ones in Prague's astronomical clock. And of course in the pictures and sculptures that could be seen in the churches. As relics of the period when there was a great demand for saints. Nowadays there's hardly any. There is hardly any need of saints and only slightly more need of pictures depicting saints. I have no idea why it is so and I don't even care. Faith in saints is not obligatory even for Catholics, let alone faith in pictures. Nevertheless, it is a common phenomenon, the manifestation of the human spirit drifting between faith, superstition, fetishism and the hope of being saved.

It seems that in this field the Gothic style was the apogee and the Gothic artist was infallible, but is it not just a fiction? The history of art does not take account of the saints, but rather of the artists. Do you want a picture, or do you want to sacrifice your life and to dedicate it to helping others? If so, you have entered the wrong door and floor. The title on this door reads "Gothic Period", "Renaissance" is next door and "Baroque" is on another door. We can see the styles, the entire epochs of the artists, their ideas and sometimes even their representations of the saints. A bit of respectable tradition, but with more and more emphasis on the ideal, which would eventually become independent and go to the verge of kitsch, where the whole of sacred painting ended up. Modern artists, to be sure, had the courage to go farther, but they also became part of the history of art. What should be the contemporary image of a saint?



SAINT SEBASTIAN, 1999, 20x20 cm, engraved and coloured plexiglass



MARY MAGDALENE, 2000, cover on fly-paper, multiple for art-magazine Profil, Slovakia

The saints are human beings of flesh and blood, but this has always been known. "Even the saintly woman, it was not only from the stigmata that she bled," Vladimír Holan writes in one of his poems. The body was known, beauty was a question in dispute. Physical beauty was not, however, a condition, and contests to choose the most beautiful saintly miss were never held. Nevertheless, corporeality was respected and often even the naked body. The latter was not taboo, and when St. Francis of Assisi wanted to prove that he was giving up all he stripped himself naked; but he did not do that regularly, or to entertain the public. An artist may do the same in depictions of the saints and may dress or undress them at will, but only at the artist's own cost.

One must observe in passing that the fasting and asceticism which were suitable above all for the meditative life and communication with God as well as with common people, the fasting which made the saints famous, has nowadays become the domain of actors, and particularly actresses, who do this for personal gain: purely for the beauty of their bodies, which means everything to them. This pseudo-asceticism nevertheless yields certain results, particularly when we realise that beauty is more a divine than a human trait. It is uncanny as well as strange that only good actresses and actors can so credibly play the saints.

But there also exists the art of poorly carved saints. Whether they were carved poorly or finely was not taken into consideration, but let's assume that only the most perfect work could render the best results. There is a proverb saying that "the carved saints do more for the church than the living ones". However, this proverb lacks any logic because if there were no living saints there would not even be the carved ones. The work, the masterpiece, would only exist if – at least in facial expressions and gestures – it was simulated by the candidate saints. We have the tradition of the carved saints, but also the tradition of the painted saints. In the ancient cultures sculpture was considered the only art capable of transparency of the sacred. But even as an art of three dimensions, and thus the best form for depicting the God who became man (as well as female and male saints), it could not overcome its rivals, and throughout one extensive empire it was substituted by the icon, a two-dimensional picture, which was probably more suitable and appropriate for the needs of the cult as well as for comprehension by the broad masses of the people.

But what of those poorly carved and poorly painted saints? How to come to terms with the fact that these "poorly" painted and 'poorly' carved saints in their essence "operate" as a part of a "two-way" traffic, while the language of artistic masterpieces is silent? See the works of Picasso, Legér, Matisse and many others.

What of the art that lacks credibility?

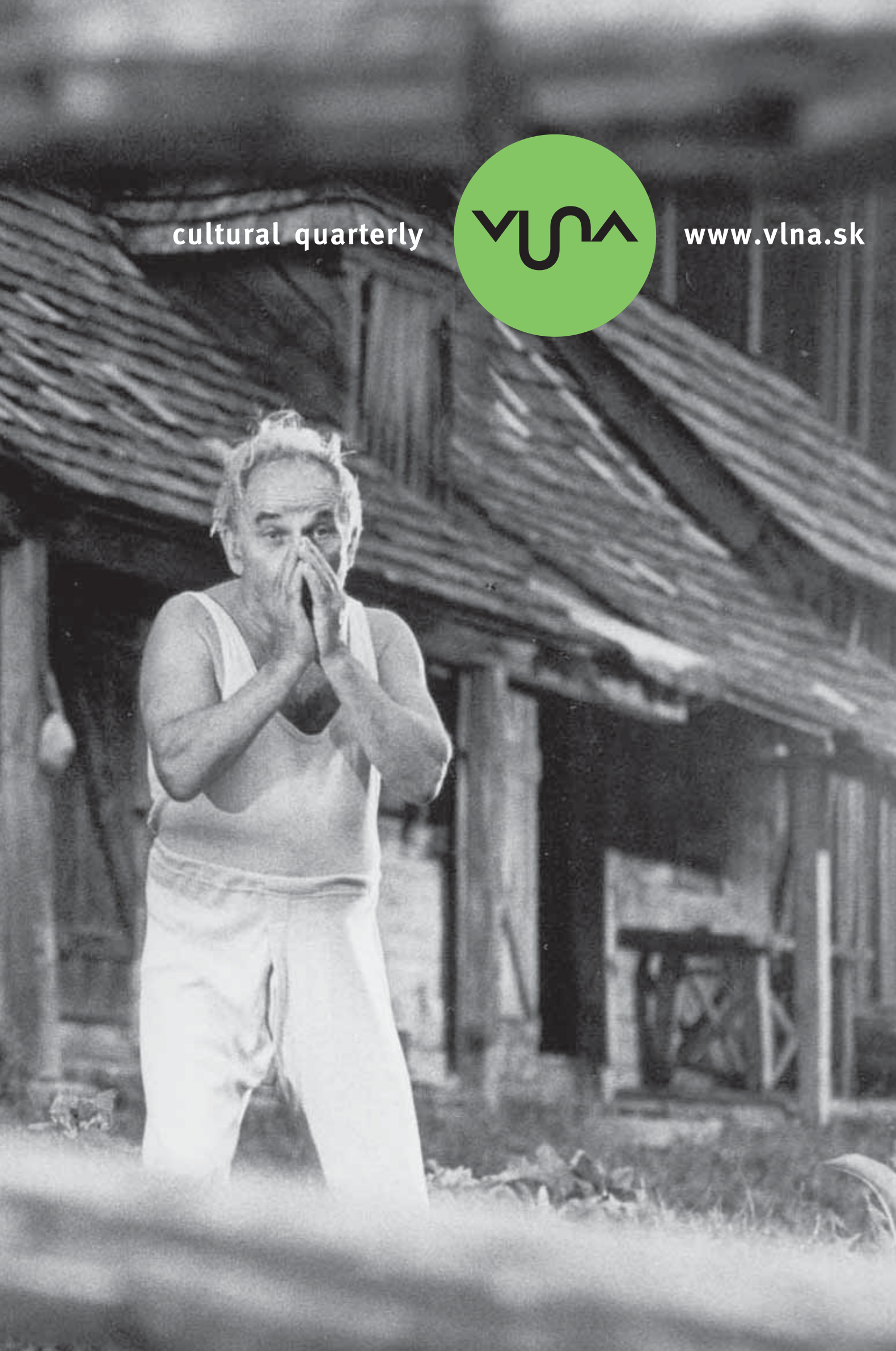


SAINT LUCY AND SAINT SEBASTIAN, 2001, print on T-shirts, Gallery V. Špála, 2000, Prague, Czech Republic

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